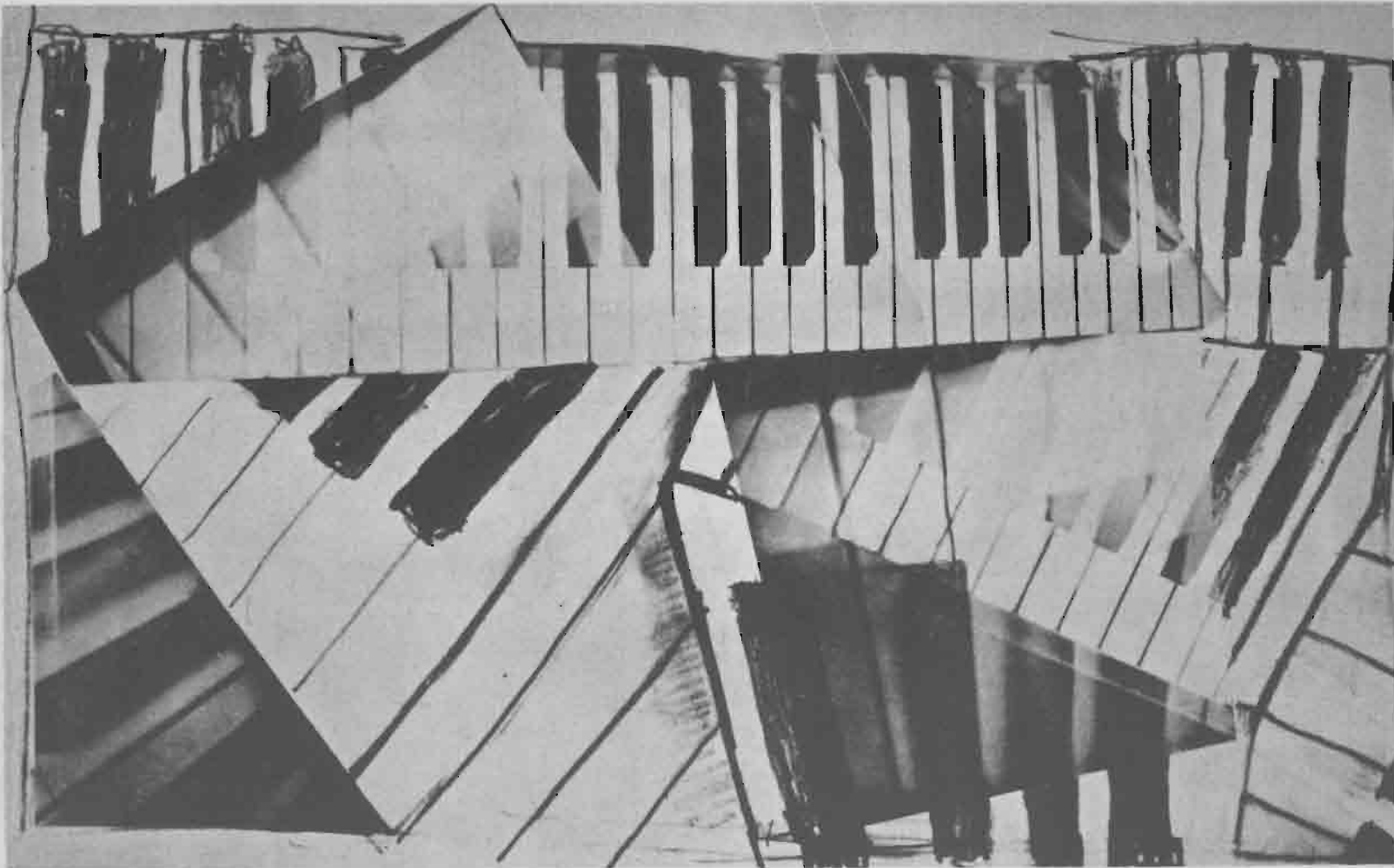


**Jazz
improvisation 4**

Contemporary Piano Styles

By John Mehegan



**Introduction by Bill Evans
Preface by Tom Glazer**

JAZZ IMPROVISATION
VOLUME IV

Contemporary Piano Styles

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Contemporary Piano Styles

John Mehegan

Watson-Guptill Publications/New York



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*To my family: Gay, Tara,
Sean, Sophie and Bronson*

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PREFACE

For twenty years or more, I have spent most of my working time as a singer of folksongs. But I have never been able to withstand my fascination with all music, so that at times I have written popular songs, composed orchestral scores for films and T.V., played tuba and bass fiddle as a young man in bands and orchestras, sung in church choirs and madrigal groups — and in between, listened hard to music from pre-Gregorian chant to post-Stravinsky.

It behooved me some years ago to take another musical busman's holiday and study jazz piano with Johnny Mehegan. My ears sprang up almost literally; I had been listening to jazz, I discovered, without hearing it. I found out why I really didn't get too moved by its most important element: improvisation. It is one thing to like the singing of, say, Billie Holiday; it is something else entirely to understand what the musicians behind her are doing with the underlying melodic, harmonic and rhythmic structure, without which there would be no musical Billie Holiday. It is this structure which is jazz, no matter how pretty Peggy Lee is, or how many teeth Louis Armstrong shows when he grins, or how tricky the acrobatics of Gene Krupa or how many prizes awarded by jazz magazines.

Johnny Mehegan has built a unique musical monument. History remembers with exceptional honor those men gifted enough to sift and winnow the complex variables, of human knowledge into a Code of Law. This Johnny has done with these melodic, harmonic and rhythmic laws of consonant jazz improvisation, and, in four books, has given it, at long last, a "habitation and a name."

Tom Glazer

May, 1965

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INTRODUCTION

The aspiring jazz musician – and jazz pianist in particular – has been long faced with the dilemma of the lack of any clearly organized field of thought which is true to tradition, comprehensive, and yet presents the materials that he desires without stylistic constriction.

As one of those who was forced to wade into this vast area in order to select, sort, and organize these materials so that I would have the tools to be a developing musician I can testify to the frustrations and discouragements that this task entails.

Yet, unless one is to be a slave to vogue, and dependent on the questionable rewards of mimicry, one must know in some clearly organized way about the materials which one wishes to use in improvisation. It is only through thorough understanding of these materials and the principles involved in their use that increasing degrees of freedom in performance are gained (or won).

The more clearly one understands the fundamentals, the more encompassing can be the generalization – and thus the more true freedom is won (attained).

It is my opinion that the presentation of materials to be found in John Mehegan's books on improvisation are the most concise, thorough and comprehensive, and will offer the talented pianist a priceless saving of time, and the benefit of a concept which will not impose style, and therefore will allow his individual treatment to develop.

Bill Evans
May, 1965

INTRODUCTION

The history of jazz piano from 1950 to the present has been an intense struggle between the forces of the present and those of the past to create an amalgam of both which can inherit the future. These forces are represented by individuals who fall roughly into the following groups: the traditionalists, the moderates and the avant-garde. This volume will deal mainly with the efforts of the first two groups with some commentary on the avant-garde which at this writing appears to be embattled with the age-old problem of the artist's relationship to freedom on the one hand and discipline on the other.

The following outline illustrates the major (indicated by *) and minor figures in this turbulent period:

THE TRADITIONALISTS

Oscar Peterson*
Les McCann
Gene Harris
Barry Harris
Eddie Costa

THE MODERATES

Bill Evans*
Wynton Kelly
Ahmad Jamal
Horace Silver
Bobby Timmons
Red Garland
McCoy Tyner

THE AVANT-GARDE

Don Friedman
Claire Fisher
Bob James
Herbie Hancock
Andrew Hill
Cecil Taylor

THE TRADITIONALISTS

The traditionalists are sometimes referred to as the "funk" school, which is a reference to the presence of blues and gospel idioms in their playing. McCann and Gene Harris are definitely in the "funk" school. Barry Harris is probably the outstanding exponent of the traditions of style and idiom established by Bud Powell. The late Eddie Costa was a successor to the "hard bop" idioms of Horace Silver, expressed through the aggressive mallet technique employed by vibraphonists.

Peterson is the major figure in the present struggle to preserve the vast repository of style and idiom extending back to the Mid-Thirties. In an unheralded Carnegie Hall concert in 1949, this Canadian pianist established himself as the major consolidating figure of the Fifties and, simultaneously, one of the central figures in the contemporary scene.

This was indeed fortunate, since in the course of the tumultuous years of the Forties, much had been overlooked, prematurely discarded or overemphasized, to the general detriment of jazz piano. More important, Peterson, almost single-handedly, rescued jazz piano from the secondary accompanying role it had assumed, and re-established it as a major voice in the noble jazz tradition of Hines, Waller, Wilson and Tatum.

Many neglected innovations introduced by such keyboard figures as Art Tatum, Nat Cole, Jimmy Jones, Bud Powell, Erroll Garner, Nat Jaffe, Lennie Tristano, Thelonious Monk, Horace Silver, Cy Walter, George Shearing, Jess Stacy, Dodo Marmarosa, Tad Dammeron and Ellis Larkins, plus a host of horn men from Benny Carter and Coleman Hawkins through Lester Young, Dizzy Gillespie, Charlie Parker and Miles Davis — this vast amalgam of sound — were added to Peterson's personal genius to forge one of the most persuasive keyboard styles of the Fifties and early Sixties.

Despite this seemingly eclectic background, Peterson has made important innovations in areas equally as vital as those altered by Powell and Silver. First, Peterson, by virtue of his vast technique and knowledge, can swing "harder" than any other pianist in the contemporary jazz scene. He possesses a sense of form and dynamics sadly missing in many present-day pianists. Above all, he displays the ability to communicate his intentions to an audience with the sureness of an experienced concert artist. He is a *pianist* in the entire connotation of that term.

An important aspect of Peterson's genius is his ability to play "horn lines" — ideas accessible on the saxophone or trumpet, but generally "unpianistic" when applied to the keyboard. This ability has endowed Peterson with a melodic quality in his improvised lines generally lacking in jazz pianists. This ability, translated into practical pianistic terms, signifies that Peterson seems to possess the ability to "pre-hear" any succession of intervals and simultaneously to translate these steps into

finger strokes — something even the most skilled jazz pianist will find difficult. Most jazz pianists content themselves by playing easily accessible lines through manual mechanics rather than attempting “unpianistic horn lines” that are more melodic. Unlike his contemporaries, Peterson possesses the ability to play these inaccessible horn lines — a part of his distinguished sound.

Figure 1 illustrates the contrast between a pianistic phrase and a relatively unpianistic phrase by Peterson.

Fig. 1.



For some years Peterson used a guitar-bass accompaniment. This strong harmonic underpinning has seriously altered the role of the left hand as a supporting structure for the “horn line” in the right hand.

The basis of the Peterson “sound” lies in a marvelously fluid right hand supported by a modernized version of the Tatum scale-tone tenth-chord system (*Jazz Improvisation*, Vol. III, Section II). This sound first appeared in the Nat Cole trio of the early Forties, but was properly mounted as a major keyboard style by Peterson in the early Fifties. This sound was a reaction against the arid “shell” style of Powell and Silver.

This style, as presented in the Peterson trio, was a signal for the return of "vertical" harmony, which had languished through the "horizontal" period of the Forties. At the same time, it made clear to all jazz pianists that the prevailing shell style was no longer tolerable, and, regardless of hand span, that some other solution must be evolved to meet the growing resurgence of vertical harmony in the emerging keyboard image. Although Peterson, himself, played no active role in the emerging image of the new pianism, his re-statement of the past both in beauty of line and effortless performance will remain a permanent document in the history of jazz piano.

THE MODERATES

The first indications of a general move away from both tenth and shell formations in the left hand appeared in the Mid-Fifties. Initially heard in recordings of "Red" Garland and Wynton Kelly and later in popularized versions by Ahmad Jamal, the new "sound" gradually emerged in the form of left-hand voicings, or ornamental structures employing various components of ninths, elevenths and thirteenthths. However, this style remained in a fallow state until the turn of the decade and the appearance of Bill Evans. Much as Peterson had captured the best of the Forties, Evans immediately established himself as a sensitive consolidator of the harmonic explorations of the Fifties and, in addition, brought this incipient style to its fruition through his personal genius. Evans' achievement was multi-faceted in that the previous concepts of rhythm, harmony and melody were subjected to a searching analysis, and many previously revered ideas were either abandoned or seriously modified.

This stylistic sound, which is adaptable to the left hand for supporting a "blowing line" or to the right-hand for "'comping," (accompanying) purposes, will be treated thoroughly in this volume.

Since any organization of musical sound derives its final character from the rhythmic crucible which surrounds it, Evans' innovation in the time factor of jazz simultaneously altered the prevailing harmonic and melodic values. First, the previous tenet of a hard, percussive, unpedaled line was abandoned in favor of a legato, pedaled attack in which the marcato eighth note was replaced by a filigree of sixteenths and thirty-seconds, interspersed with highly syncopated clusters of chords. In Evans' work with bass and drums (especially with Paul Motian and the late Scott LaFarro), time values were even more modified to such a point that the underlying quarter-note pulse was perceptible only to the most acute listener. As in contemporary painting, Evans did much to destroy the photographic image and to create a delicate world of the abstract and the surreal.

In the previous period there had been some general exploration of the harmonic idioms of French Impressionism, but under the direct influence of Miles Davis and arranger Gil Evans, pianist Bill Evans extracted

an entirely new body of idiom from the early Twentieth-Century Spanish composers, Albeniz, de Falla, and Granados, as well as the French Impressionists. In general Twentieth-Century Spanish music is, on the one hand, more introspective than its French counterpart and, on the other hand, is infused with the rhythmic vitality of the Spanish temperament, which is closely akin to our own pulsating energy. The essence of this style, to a large extent, can be described as the use of a highly selective group of "textures" or "voicings" which are capable of conveying chord values with great definition, although, in most cases, the tones of the structure have been totally rearranged and the root completely deleted from the total sound. The term "voicing" is usually applied to a chord in which one or more of its basic components (root, third, fifth, seventh) has been re-assigned to an entirely different register of the keyboard or transferred to another instrument — usually the string bass.

The melodic factor in jazz is usually to be found in the improvised line. In this area, Evans introduced many startling innovations. Aside from the previously mentioned introduction of the pedaled, legato touch, the older concept of "target" tones, also known as the Parker "hinges" (see Vol. I, pp. 127 - 131), were to some extent abandoned in favor of "vertical" lines moving in long, extended phrases without any particular horizontal connections. Furthermore, previous concepts of the memorable melodic line, as evinced by Peterson, were largely abandoned. Unheard of structures, such as unmodified scales and modes (displaced scales), appeared as part of a revolutionary attack upon the traditional, improvised line.

THE AVANT-GARDE

What these various innovations will come to mean to the future of jazz piano is difficult to evaluate at this writing. First, it should be pointed out that a small segment of the jazz-piano Establishment has been slow to accept these innovations, which represent a major assault upon time-worn concepts. Many pianists have remained within the "funk" school; others have remained loyal to the enduring Powell idiom, which dates back to the early Forties. The innovations of Evans and the avant-garde have raised serious problems regarding both the essence of the jazz art and its future as the music approaches the vanishing point of both tonality and the rhythmic symmetry that sent the image of jazz to the far reaches of the earth. Even at this writing, it is apparent that jazz has already lost the enormous periphery of its audience; jazz clubs are closing or changing their policies to the major recipient of the "floater" sections of the jazz audience, the folk musicians. Perhaps jazz is about to go "underground," as it did in 1940, to begin another painful transition. If this is true, the present struggle will be possibly a struggle for actual survival, since the contemporary terms are much more severe than those of the

Forties; this time the conflict is not between two levels of tonality or two images of the jazz beat, the conflict is between tonality and atonality on the one hand and the classic symmetry of the jazz beat and the free form of serious contemporary music on the other. It may very well be that the future of jazz will be decided in this musical Armageddon.

The avant-garde has challenged this sound barrier, armed with the "freedom" of free form, but, at the same time, held captive by the very lack of freedom which, in the past, had made the jazz musician free. In the past, the jazz pianist had evolved an intensely expressive idiom based in part upon a fierce premise of what *was to be played* joined by an equally fierce premise of what *was not to be played*. This privilege of choosing the "best of both worlds" no longer exists for the jazz musician. At the same time, an art form must go on to its own personal destiny, whatever that destiny may be.

There are many factors here: the painful need for acceptance, the desire to escape from the night-club "entertainment" atmosphere and, above all, the aspiration to transform the art form from a parochial craft into a major art. The freedom and status of the serious musician is a constant reminder to the jazzman of the monetary and psychic rewards that await the successful practitioner in a "high" art. There is a double burden here for the Negro musician, who sees both himself and his art held in either silent contempt or distant admiration.

For this reason, in recent years many leading Negro figures in jazz have increasingly appeared to use the art form as a forum to project a variety of personal and social angers. This is an inevitable step since, if the Negro people can rightfully claim an art form, it is certainly jazz. The use of art as a social platform is not new; in fact, there is a compelling argument maintaining that all great art is the result of dramatizing social injustice. There is a strange poetry here, for jazz certainly began as a form of protest against the social injustice of the Reconstruction period in the South. Eventually, it became an important facet of American popular culture serving as entertainment for those millions of people throughout the world who recognized the charm of the symbol while, at the same time, forgot the pain of the reality that created the symbol.

Perhaps jazz must momentarily return to its womb of protest in order to revitalize the joy and affirmation that has always been its personal testament.

John Mehegan
May 15, 1965
New York City

Oscar Peterson's

JOY SPRING

JOY SPRING

Oscar Peterson

(A)
 Chords: I VI II V

(A)
 Chords: I IVm \flat VIIx

(A)
 Chords: III VIx II $v\flat 9$ I

(Bb)
 Chords: II V I VI

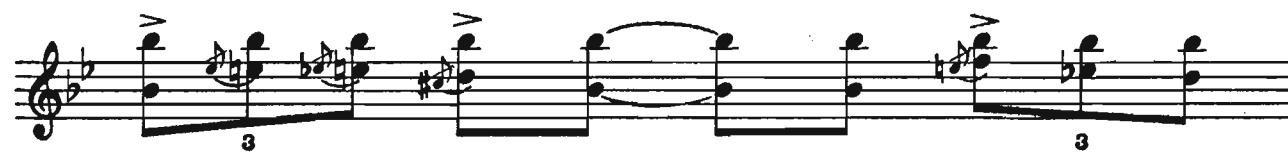
(Bb)
 Chords: II \emptyset $v\flat 9$

(Bb)
 Chords: I

JOY SPRING – Copyright by Brent Music Corp. – Used by Permission.



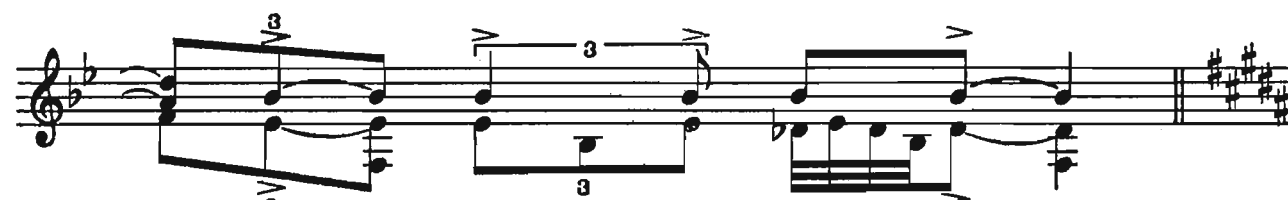
(Bb) IVm bVIIx



(Bb) I_{6/5} VIx^{b9}



(Bb) II V



(Bb) I L.H.



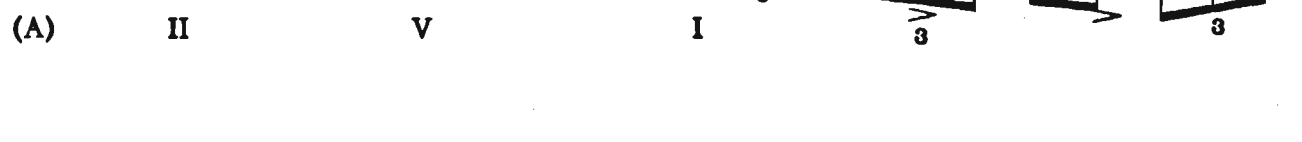
(B) II V



(B) I (A) II V^{b9}



(A) I (G) II V



(A) I 3 L.H. 3 3 I VI

(A) II V I

(A) IVm bVIIx

(A) III VIx

(A) II b13 V b9

(A) I 3

(Bb) II V

(Bb) I VI

(Bb) IIø V^{b13}_{b9} 3

(Bb) I

(Bb) IVm bVIIx

(Bb) III VIx

(Bb) II V 3

(Bb) I (B) II V

(B) I (A) II V

(A) I (G) II V

(G) I

(Bb) II V


(Bb) I

(A) II V I VI

(A) IIø V I

(A) 
 (A) IVm bVIIx III VIx


(A) 
 (A) II V I

(A) 
 (A) I I VI

(A) 
 (A) II V I

(A) 
 (A) IVm bVIIx

(A) 
 (A) III VIx II V b9

(A) 
 (A) I 3



(Bb) II V



(Bb) I VI



(Bb) II \emptyset $\flat 13$ V $\flat 9$ I



(Bb) IVm $\flat VIIx$ III VIx



(Bb) II V



(Bb) I



(B) II V I

(A) II V I

(G) II V I

(Bb) II V

(Bb) I

(A) II V III VIx

(A) II⁶₅ IIIx bIII M IIx bIIx I IVm bVIIx III VIx

(A) II V CM EbM EbM⁶₅ EbM⁴₃ EbM AM

Bill Evans'

PERI'S SCOPE

PERI'S SCOPE

Bill Evans

II V III VI II V

I VI II V

I VI IIIx

Used by Permission.

First system of musical notation. The treble staff contains a sequence of chords and melodic lines. The bass staff contains a sequence of chords. Roman numerals are placed below the bass staff: IIIx, IV, V, I, and VI.

Second system of musical notation. The treble staff contains a sequence of chords and melodic lines. The bass staff contains a sequence of chords. Roman numerals are placed below the bass staff: II, V, I, and VI.

Third system of musical notation. The treble staff contains a sequence of chords and melodic lines. The bass staff contains a sequence of chords. Roman numerals are placed below the bass staff: IV, IV, VIIx, and IIIx $\frac{4}{3}$.

Fourth system of musical notation. The treble staff contains a sequence of chords and melodic lines. The bass staff contains a sequence of chords. Roman numerals are placed below the bass staff: \flat VIIx and VIx.

II V III VI II V

III VIx#5 II

V#3 V I

I II V

I VI II V

I VI II V

I bVIIx

bVIIx IV V

First system, measures 1-3. Roman numerals: I, VI, II, V, I, VI.

Second system, measures 4-5. Roman numerals: II, v#3, I, VIIx.

Third system, measures 6-7. Roman numerals: bVIIx, VIx.

Fourth system, measures 8-9. Roman numerals: II, V, I, VI.

First system of musical notation. The treble clef staff contains a melodic line with eighth and sixteenth notes, including triplets and accents. The bass clef staff contains a harmonic line with chords and eighth notes. The chords are labeled below the staff: II, V, I, VI ^{b13} _{b9}, and II.

Second system of musical notation. The treble clef staff continues the melodic line. The bass clef staff contains chords and eighth notes. The chords are labeled below the staff: V^{#3}, I, I, and VIx ^{b13} _{b9}.

Third system of musical notation. The treble clef staff continues the melodic line. The bass clef staff contains chords and eighth notes. The chords are labeled below the staff: II, V, I, VI, II, and V. Some of the chords in the bass staff have a '3' above them, indicating a triplet.

Fourth system of musical notation. The treble clef staff continues the melodic line. The bass clef staff contains chords and eighth notes. The chords are labeled below the staff: I, VIx ^{b13} _{b9}, II, and V.

First system of musical notation, measures 1-2. The treble clef staff contains a melodic line with eighth and quarter notes, including a sharp sign. The bass clef staff contains a bass line with chords and eighth notes. Measure 1 is labeled with a Roman numeral **I**. Measure 2 is labeled with **IIIx** and $b13$ $b9$.

Second system of musical notation, measures 3-4. The treble clef staff continues the melodic line with eighth and quarter notes. The bass clef staff contains chords and eighth notes. Measure 3 is labeled with $b13$ and **IIIx** $b9$. Measure 4 is labeled with Roman numerals **IV** and **V**.

Third system of musical notation, measures 5-6. The treble clef staff features a melodic line with a slur and a sharp sign. The bass clef staff contains chords and eighth notes. Measure 5 is labeled with **I** and $b13$ **VIx** $b9$. Measure 6 is labeled with Roman numerals **II** and **V**.

Fourth system of musical notation, measures 7-8. The treble clef staff contains a melodic line with eighth and quarter notes. The bass clef staff contains chords and eighth notes. Measure 7 is labeled with a Roman numeral **I**. Measure 8 is labeled with a Roman numeral **IV**.

IVx

bVIIx

^{b13}
VIx ^{b9}

II

V

I

VI

II

V

Ix

^{b13}
VIx ^{b9}

II

First system of musical notation. The treble clef staff contains a melodic line with eighth and sixteenth notes, including a triplet of eighth notes. The bass clef staff contains a harmonic accompaniment with chords and eighth notes. Chord labels 'V' and 'I' are positioned below the bass staff.

Second system of musical notation. The treble clef staff has a melodic line with eighth notes and triplets. The bass clef staff features a complex accompaniment with chords and eighth notes. Chord labels 'I', 'VIx ^{b13} _{b9}', 'II', and 'V' are positioned below the bass staff.

Third system of musical notation. The treble clef staff contains a melodic line with eighth notes and triplets. The bass clef staff has a harmonic accompaniment with chords and eighth notes. Chord labels 'I', 'VI', 'II', and 'V' are positioned below the bass staff.

Fourth system of musical notation. The treble clef staff has a melodic line with eighth notes and triplets. The bass clef staff features a complex accompaniment with chords and eighth notes. Chord labels 'I', 'VIx ^{b13} _{b9}', 'II', and 'V' are positioned below the bass staff.

I I

bVIIx bVIIx

II ø V

I VI

II

v b9

I

v #3

IVx

bVIIx



bIIIx



II

V

I

VI

8va - - - - -



II

V

Ix

b13
VIx b9



II

V#3

8va -----

I I VI^{b13} II V
 I VI II V
 I VI II V
 I bVII

$\flat VIIx$
II
V

I
VI
II
V

IIIx#5
IV

IVx
 $\flat VIIx$

First system of musical notation (measures 1-3). The treble clef contains a triplet of eighth notes (F#, G, A) in measure 1, followed by a half note (B) in measure 2, and a triplet of eighth notes (G, F, E) in measure 3. The bass clef contains a half note (B) in measure 1, followed by a half note (A) in measure 2, and a half note (G) in measure 3. The key signature has one sharp (F#). The system is labeled with Roman numerals: $\flat\text{IIIx}$ under measure 1, II under measure 2, and V under measure 3.

Second system of musical notation (measures 4-6). The treble clef contains a half note (B) in measure 4, followed by a half note (A) in measure 5, and a half note (G) in measure 6. The bass clef contains a half note (B) in measure 4, followed by a half note (A) in measure 5, and a half note (G) in measure 6. The key signature has one sharp (F#). The system is labeled with Roman numerals: I under measure 4, $\text{VIx}^\sharp 5$ under measure 5, II under measure 6, and V under measure 6.

Third system of musical notation (measures 7-9). The treble clef contains a half note (B) in measure 7, followed by a half note (A) in measure 8, and a half note (G) in measure 9. The bass clef contains a half note (B) in measure 7, followed by a half note (A) in measure 8, and a half note (G) in measure 9. The key signature has one sharp (F#). The system is labeled with Roman numerals: $\text{III}\emptyset$ under measure 7, $\text{VIx}^\sharp 5$ under measure 8, II under measure 9, and V under measure 9.

Fourth system of musical notation (measures 10-12). The treble clef contains a half note (B) in measure 10, followed by a half note (A) in measure 11, and a half note (G) in measure 12. The bass clef contains a half note (B) in measure 10, followed by a half note (A) in measure 11, and a half note (G) in measure 12. The key signature has one sharp (F#). The system is labeled with Roman numerals: $\text{V}^\sharp 3$ under measure 10, I under measure 11, and IVm under measure 12.

III VIx #5 II V

III VI II V

III VI II V

III VI IIIx

IIIx $b5$ IV V

I VI II V

I IV

IV IVx III \emptyset IIIx $bVIIx$

First system of musical notation. The treble and bass staves are connected by a brace. The key signature has two sharps (F# and C#). The first measure contains a chord labeled **VIx**. The second measure contains a chord labeled **II**. The third measure contains a chord labeled **V**. The notation includes various note values, accidentals, and slurs.

Second system of musical notation. The first measure contains a chord labeled **III**. The second measure contains a chord labeled **VI**. The third measure contains a chord labeled **II**. The fourth measure contains a chord labeled **V**. The notation includes various note values, accidentals, and slurs.

Third system of musical notation. The first measure contains a chord labeled **III**. The second measure contains a chord labeled **VIx#5**. The third measure contains a chord labeled **II**. The notation includes various note values, accidentals, and slurs.

Fourth system of musical notation. The first measure contains a chord labeled **V#3**. The second measure contains a chord labeled **V**. The third measure contains a chord labeled **I**. The fourth measure contains a chord labeled **I**. The notation includes various note values, accidentals, and slurs.

SECTION I

LESSON 1.

General

The voicings to be considered in this section will be referred to as the (A) Form and the (B) Form simply to distinguish one from the other. These two *forms* constitute the basic textural sound of contemporary jazz piano. It is important to remind the student that these structures are not chords, since the roots, do not appear, and they are therefore incomplete structures. The voicings will be presented first, followed by a section dealing with solo piano in which the various devices of integrating roots and voicings will be described. Following this, sections on fragmentation, "comping" and the improvised line will complete the material on the (A) and (B) Forms.

The history of the (A) Form begins in the classical piano literature of the Nineteenth Century. This form first appeared in the piano works of Frederick Chopin and became one of the vernacular sounds of the Nineteenth-Century piano concerto. In this form, the *third* appears in the bass of the minor voicing, the *seventh* appears in the bass of the dominant voicing, and the *third* again appears in the bass of the major voicing. This is the older of the two forms and is usually more familiar to the average pianist for that reason.

The (B) Form appeared about one hundred years later in the piano compositions of Maurice Ravel. This form clearly reveals the poignant textures characteristic of the impressionistic music of the Twentieth century and represents the sound of "modernity" in contemporary orchestration. In this form the *seventh* appears in the bass of the minor voicing, the *third* appears in the bass of the dominant voicing, and the *seventh* or *added sixth* appears in the bass of the major voicing. As the student will learn, one form is an "inversion" of the other, although the term "inversion" is not proper because the root is absent, thus making the structure incomplete; the more appropriate term is "permutation."

The history of these forms in the popular music of America dates from the Mid-Thirties in the scores of Fletcher Henderson and Duke Ellington. Here the voicings appeared in the part-writing of the saxophone sections, and became the accepted sound for sax-section backgrounds for vocals and horn solos. In the beginning the (B) Form was seldom used, but by the Mid-Forties, this form had been permanently integrated with the (A) Form. Also during this period, guitarists explored these voicings, although the appearance of Charlie Christian completely changed the emphasis of the guitar from the vertical concept of Lang and Van Eps to the modern horizontal style.

Pianists began isolating these voicings in the Mid-Forties, first the (A) Form and later the (B) Form. These voicings are employed by modern pianists for many purposes. They are used in the left hand to support a melody, an improvised line, or with modified Shearing blocks in the right hand to form the two-handed "concerto" sound of the modern period. These same voicings are employed in the right hand, coupled with roots in the left as a major "comping" device. Strangely enough, the indisputable master of this 'comping' idiom is Horace Silver, who made a major transition in his style from the shell style of the previous decade. The student is strongly advised to listen to the more recent recordings of Silver in order to become acquainted with this aspect of the (A) and (B) Forms.

LESSON 2.

The (A) Form

(See the Introduction and Lesson 1 for a general description of the (A) and (B) Forms).

The general keyboard register of the (A) and (B) Forms appears in Fig. 1.

Fig. 1.



These voicings will be initially studied on the basis of the II-V-I pattern in twelve keys — the basic cadence pattern of all jazz harmony. For the moment, we will consider these voicings in the right hand while playing the roots in the left hand. This device will enable the student to hear the entire structure before placing these voicings in the left hand without the roots.

Since the entire five-quality system may be easily derived from the II - V - I pattern, the following modal table will be employed:

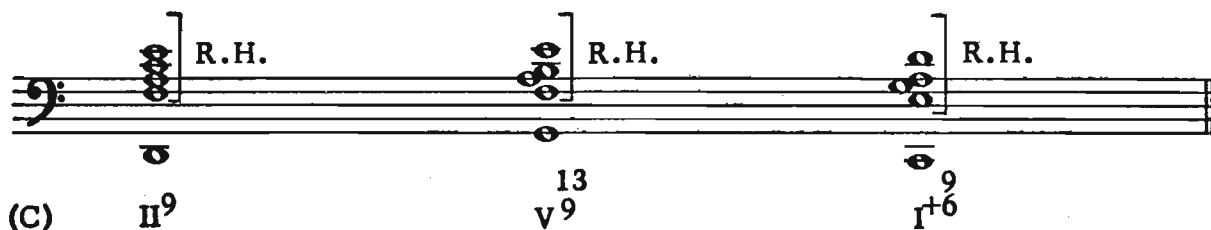
CHORD QUALITY	MODE
Major	Ionian
Dominant	Mixolydian
Minor	Dorian
Half-Diminished	Dorian (modified)
Diminished	Dorian (modified)

If the student is not familiar with this material, it is suggested that a thorough study be made of Vol. I, Section VI.

The (A) Form voicings are as follows:

II (Dorian) 3 5 7 2
 V (Mixolydian) 7 2 3 6
 I (Ionian) 3 5 6 2 (See Fig. 2.)

Fig. 2.



In Fig. 2 the formations are as follows:

II

D—root
 F—minor third
 A—perfect fifth
 C—minor seventh
 E—ninth
 Chord — D minor ninth

V

G—root
 F—minor seventh
 A—ninth
 B—major third
 E—thirteenth
 Chord — G dominant nine thirteenth

I

C—root
 E—major third
 G—perfect fifth
 A—added sixth
 D—ninth
 Chord — C major ninth added sixth

(all intervals based on the *prevailing mode* of the chord)

In the tone row, 2 becomes 9, 6 becomes plus 6 in M and m, 6 becomes 13 in x (Fig. 3).

Fig. 3.



The explanation of 6 becoming 13 in the dominant chord may be tested by the student. Play C E G A, C E \flat G A and C E A B \flat as broken arpeggios, striking the A in each chord with more intensity in order to hear the relationship of the tone to the chord. Upon striking C E A B \flat , the student will detect a color value of A not present in the remaining two chords. This value is formed by the specific presence of the major third and minor seventh comprising the dominant chord: this unique value is referred to as "Thirteen."

Figure 4 illustrates the (A) Form voicings for the remaining 11 keys. Figure 5 illustrates the inner-voice movement of each interval in the transition from II to V to I.

Fig. 4.

(Db) II⁹ V¹³ I⁺⁶₉ (D) II⁹ V¹³ I⁺⁶₉

(Eb) II⁹ V¹³ I⁺⁶₉ (E) II⁹ V¹³ I⁺⁶₉

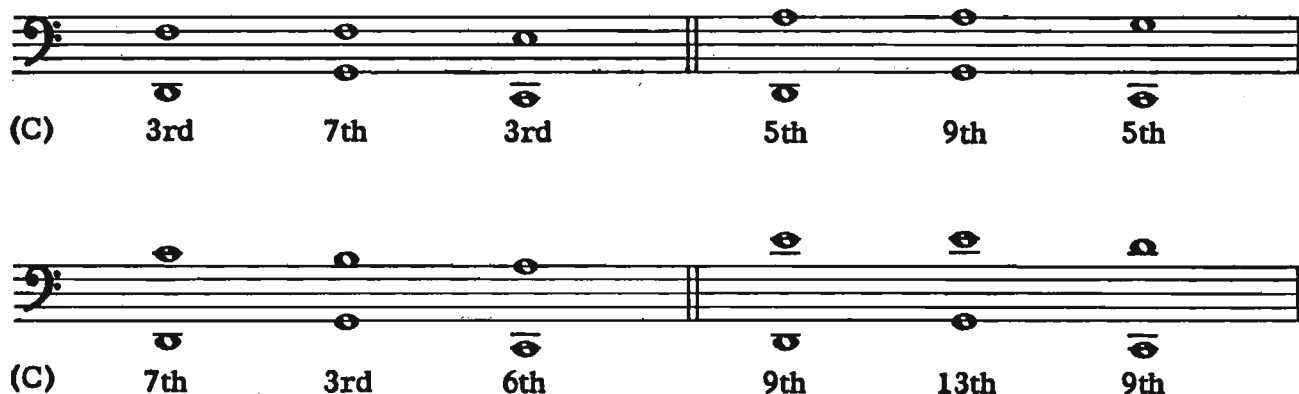
(F) II⁹ V¹³ I⁺⁶ (F#) II⁹ V¹³ I⁺⁶

(G) II⁹ V¹³ I⁺⁶ (Ab) II⁹ V¹³ I⁺⁶

(A) II⁹ V¹³ I⁺⁶ (Bb) II⁹ V¹³ I⁺⁶

(B) II⁹ V¹³ I⁺⁶

Fig. 5.



DRILL: Study and memorize the voicings in Figs. 2 and 4 for automatic facility.

Figure 6 is a bass line for "Stella by Starlight." This tune was treated in an inversion study in Vol. I, Lesson 24. The present bass line represents a conventional chord chart.

NOTE: The student is advised not to employ various trick devices of dealing with these voicings: i.e., II in (A) Form involves a II root with a IV scale-tone chord. Such devices can only result in a permanently distorted visual and auditory conception of these important voicings.

Fig. 6.

pick-up
 VI₂ // bV_m / VII_x / II / V / V_m / bV / IV / bVII_x / I VI /
 bV_φ VII_x / III / VI_φ⁴ / III₂ / I_o / VII / III_x / VI_x⁵ / bIII_x / II⁵ /
 II III / IV^{b5} / bVII_x / III / VI VI₂ / bV_φ / VII_x / III_φ / VI_x /
 II_φ / bII_x / I / I //

STELLA BY STARLIGHT — By Ned Washington and Victor Young — Copyright
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LESSON 3.

The (B) Form

We will now consider the (B) Form voicing. For reasons of texture, register and voice leading, it would be impossible to build an adequate harmonic system through the use of only one form.

The (B) Form voicings are as follows:

II (Dorian) 7 2 3 5

V (Mixolydian) 3 6 7 2

I (Ionian) 6 2 3 5

The voicings are based upon the prevailing mode of the chord. In Fig. 1 the formations are as follows:

II

D—root

C—minor seventh

E—ninth

F—minor third

A—perfect fifth

Chord — D minor ninth

V

G—root

B—major third

E—thirteenth

F—minor seventh

A—ninth

Chord — G dominant nine thirteenth

I

C—root

A—major sixth

D—ninth

E—major third

G—perfect fifth

Chord — C major ninth added sixth

Fig. 1. Key of C — (B) Form

(C) II⁹ V⁹ I⁺⁶

Figure 2 illustrates the (B) Form voicings for the remaining 11 keys. As with the (A) Form, the (B) Form voicings are illustrated in all keys. It is important for the student to become automatically familiar with both voicings in all keys for future extended studies.

Fig. 2.

Figure 2 illustrates the (B) Form voicings for the remaining 11 keys. The first system shows the (B) Form voicings for (Db) and (D) keys. Each key is represented by a grand staff (treble and bass clefs) with three chords: II⁹, V¹³, and I⁹+6. The (Db) key is in the key of D-flat major (three flats), and the (D) key is in the key of D major (two sharps). The voicings are as follows:

- (Db) II⁹: Treble clef has F^b4, A^b4, B^b4; Bass clef has D^b3.
- (Db) V¹³: Treble clef has F^b4, A^b4, B^b4, D^b5; Bass clef has D^b3.
- (Db) I⁹+6: Treble clef has F^b4, A^b4, B^b4; Bass clef has D^b3, F^b3.
- (D) II⁹: Treble clef has D4, F#4, A#4; Bass clef has D3.
- (D) V¹³: Treble clef has D4, F#4, A#4, B5; Bass clef has D3.
- (D) I⁹+6: Treble clef has D4, F#4, A#4; Bass clef has D3, F#3.

The second system shows the (B) Form voicings for (Eb) and (E) keys. Each key is represented by a grand staff with three chords: II⁹, V¹³, and I⁹+6. The (Eb) key is in the key of E-flat major (three flats), and the (E) key is in the key of E major (four sharps). The voicings are as follows:

- (Eb) II⁹: Treble clef has F^b4, A^b4, B^b4; Bass clef has D^b3.
- (Eb) V¹³: Treble clef has F^b4, A^b4, B^b4, D^b5; Bass clef has D^b3.
- (Eb) I⁹+6: Treble clef has F^b4, A^b4, B^b4; Bass clef has D^b3, F^b3.
- (E) II⁹: Treble clef has E4, G#4, A#4; Bass clef has E3.
- (E) V¹³: Treble clef has E4, G#4, A#4, B5; Bass clef has E3.
- (E) I⁹+6: Treble clef has E4, G#4, A#4; Bass clef has E3, G#3.

The third system shows the (B) Form voicings for (F) and (F#) keys. Each key is represented by a grand staff with three chords: II⁹, V¹³, and I⁹+6. The (F) key is in the key of F major (one flat), and the (F#) key is in the key of F-sharp major (three sharps). The voicings are as follows:

- (F) II⁹: Treble clef has F4, A4, B4; Bass clef has F3.
- (F) V¹³: Treble clef has F4, A4, B4, D5; Bass clef has F3.
- (F) I⁹+6: Treble clef has F4, A4, B4; Bass clef has F3, A3.
- (F#) II⁹: Treble clef has F#4, A#4, B4; Bass clef has F#3.
- (F#) V¹³: Treble clef has F#4, A#4, B4, D5; Bass clef has F#3.
- (F#) I⁹+6: Treble clef has F#4, A#4, B4; Bass clef has F#3, A#3.

(G) II⁹ V¹³ I⁺⁶ (Ab) II⁹ V¹³ I⁺⁶

(A) II⁹ V¹³ I⁺⁶ (Bb) II⁹ V¹³ I⁺⁶ (B) II⁹ V¹³ I⁺⁶

Fig. 3.

(G) 7th 3rd 6th 9th 13th 9th

(G) 3rd 7th, 3rd 5th 9th 5th

Fig. 3 illustrates the horizontal movement of the voices:

7th	becomes	3rd	becomes	6th
9th	becomes	13th	becomes	9th
3rd	becomes	7th	becomes	3rd
5th	becomes	9th	becomes	5th
II		V		I

Although they are not strictly speaking “inversions” (the root remains in the bass), (B) Forms represent “permutations” of the (A) Form (see Fig. 4).

Fig. 4.

(C) II(A) II(B) V(A)

(C) V(B) I(A) I(B)

DRILL: Study and memorize the voicings in Figs. 1 and 2 for automatic facility.

Figure 5 is a bass line for “Ghost Of A Chance.”

Fig. 5.

I / \flat IIx / III ϕ \flat IIIx / II ϕ IV ϕ / III VI / II V / \flat VIIx VIx /
 \flat VIx V / I / \flat IIx / III ϕ \flat IIIx / II ϕ IV ϕ / III VI / II \flat IIx /
 I + \sharp I / I + \sharp Io / II $\sharp\sharp'$ II \sharp' / II \flat IIx / I + \sharp II / III IV /
 \flat V ϕ / VIIx / III \flat IIIo / II \flat IIx / I / \flat IIx / III ϕ \flat IIIx / II ϕ IV ϕ /
 III VI / II \flat IIx / I + \sharp / I + \sharp //

I DON'T STAND A GHOST OF A CHANCE – Copyright 1932 by American Academy of Music, Inc. – Copyright renewed 1960 – Used by permission of the copyright owner.

LESSON 4.

The Combined (A) and (B) Forms

The student will notice in playing the (A) Form in Lesson 2 that as the II-V-I pattern ascends through the keys, the resonance of the voicings becomes thinner in the keys from F \sharp to A \flat ; in A, B \flat and B the voicings are too low to convey an easily accessible sound.

Also in playing the (B) Form in Lesson 3, the voicings from C to E \flat are again too thin to be effective; in the keys of E and F, voicings are placed too low.

To avoid these problems, the octave will be divided into two key areas:

- (A) Form II-V-I: keys C, D \flat , D, E \flat , E, F
- (B) Form II-V-I: keys F \sharp , G, A \flat , A, B \flat , B

This arrangement of the (A) and (B) Forms will be utilized in succeeding chapters.

DRILL: Repeat intensive study of II-V-I (A) Form in keys C to F and II-V-I (B) Form in keys F \sharp to B (see Fig. 1).

Fig. 1.

Fig. 1 displays two systems of musical notation, each showing a sequence of three chords (II, V, I) in a specific key signature, labeled (C), (D \flat), (D), (E \flat), (E), and (F). The notation is presented in two systems, each with a grand staff (treble and bass clefs) and a label below the chords.

The first system shows the II (A), V (A), and I (A) forms for the keys (C), (D \flat), and (D). The second system shows the II (A), V (A), and I (A) forms for the keys (E \flat), (E), and (F).

Below the musical notation, the labels for the chords are provided:

- (C) II (A) V (A) I (A)
- (D \flat) II (A) V (A) I (A)
- (D) II (A) V (A) I (A)
- (E \flat) II (A) V (A) I (A)
- (E) II (A) V (A) I (A)
- (F) II (A) V (A) I (A)

(E) II (A) V (A) I (A) (F) II (A) V (A) I (A)

(F#) II (B) V (B) I (B) (G) II (B) V (B) I (B)

(A \flat) II (B) V (B) I (B) (A) II (B) V (B) I (B)

(B \flat) II (B) V (B) I (B) (B) II (B) V (B) I (B) (C) II (A) V (A) I (A)

Figure 2 is a bass line for "I Wish I Were In Love Again."

Fig. 2.

pick-up
 $\flat IIx // I / IVx / I / IVx / I / IVx / III \flat IIIo / II \flat IIx / I /$
 $IVx / I / IVx / I / IVx / III II / \overset{''}{I}x \overset{/}{V}m \overset{/}{I}x / \flat V\phi IVo / VI \sharp \flat IIIo /$
 $II \flat IIx / I + ^\circ IV / VII \flat VIIx / VI VIx + ^\circ / VI IIx / V \flat IIx / I /$
 $IVx / I / IVx / I II / III VI / II\phi \flat IIx / I + ^\circ //$

I WISH I WERE IN LOVE AGAIN (Lorenz Hart and Richard Rodgers) – Copyright
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LESSON 5.

Left-Hand Major Voicing

Since the immediate purpose of the (A) and (B) voicings is to support a right hand "trumpet" line, we will now consider these voicings in the left hand.

In dealing with (A) and (B) voicings the same *temporary* or *parent-key* principles employed in the improvising scales (Vol. I, Section VI) will be used:

Major: I or temporary I
 Dominant: V or temporary V
 Minor: II or temporary II

Half-diminished and diminished chords will be considered separately in relation to a minor-dominant-major (II-V-I) framework.

Since the I chord will employ the voicing of the prevailing key:

I (A) Form: keys C to F
 I (B) Form: keys F# to B

the only problem is that of IV, which will be treated as a temporary I.
 Thus in the key of C:

I (A) Form
 IV (A) Form (temporary I of F)

However, in the key of E \flat :

I (A) Form
 IV (B) Form (temporary I of A \flat)

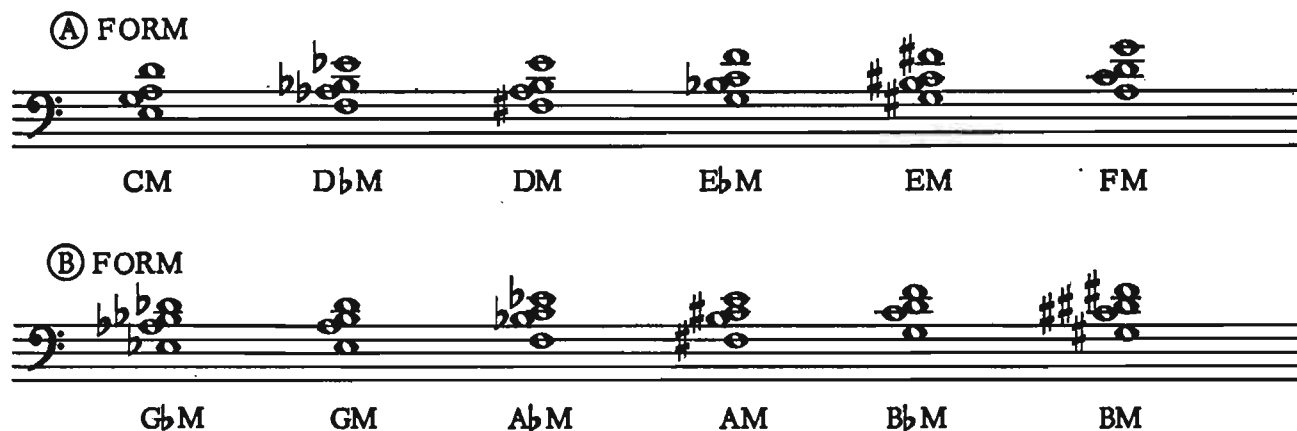
RULE: The major chord is a I or a *temporary* I of a *parent key* and takes the voicing of that key:

(A) Form: keys C to F
 interval combination 3 5 6 2 (based on the Ionian mode of the chord)

(B) Form: keys F# to B
 interval combination 6 2 3 5 (based on the Ionian mode of the chord)

Figure 1 illustrates the 12 major chords in their appropriate voicing to be played in the left hand.

Fig. 1.



DRILL: Study Fig. 1 for automatic left-hand facility with the 12 major voicings. Figure 2 is a bass line for "I'll Take Romance" in F. Here the conversion from 3/4 to 4/4 is effected by removing one beat from each bar. Note the key changes.

Fig. 2.

(F) I + ° VI / II IV_o / III (D_b) V // I (F) II_φ // VI, #Io / II _bIIx /
 (F) I + ° VI / II _bIIx / I + ° VI / II IV_o / III (D_b) V // I (F) II_φ //
 (F) VI, #Io / II _bIIx / I + ° #I / I + ° VI // (D_b) II IV_o / III _bIII_o /
 (D_b) II _bIIIM / Io I + ° // (B) II V / I _bV_φ // (F) VI, #Io / II _bIIx /
 (F) I + ° VI / II IV_o / III (D_b) V // I (F) II_φ // VI, #Io / II _bIIx /
 I + ° / I + ° //

"I'LL TAKE ROMANCE" By: Oscar Hammerstein II and Ben Oakland - © Copyright 1937 by Bourne, Inc., New York, N. Y. - Used by Permission.

LESSON 6.

Left-Hand Dominant Voicing

The dominant voicing is a V or a temporary V. If either a V or a temporary V belongs to keys C to F, use the (A) Form; if it belongs to keys F# to B, use the (B) Form.

Thus, in the key of C:

Ix	— temporary V of F:	(A) Form
IIx	— temporary V of G:	(B) Form
IIIx	— temporary V of A:	(B) Form
IVx	— temporary V of B _b :	(B) Form
V	— natural V of C:	(A) Form
VIx	— temporary V of D:	(A) Form
VIIx	— temporary V of E:	(A) Form
_b IIx	— temporary V of G _b :	(B) Form

RULE: The dominant chord is a V or a *temporary* V of a *parent key* and takes the voicing of that key:

(A) Form: keys C to F

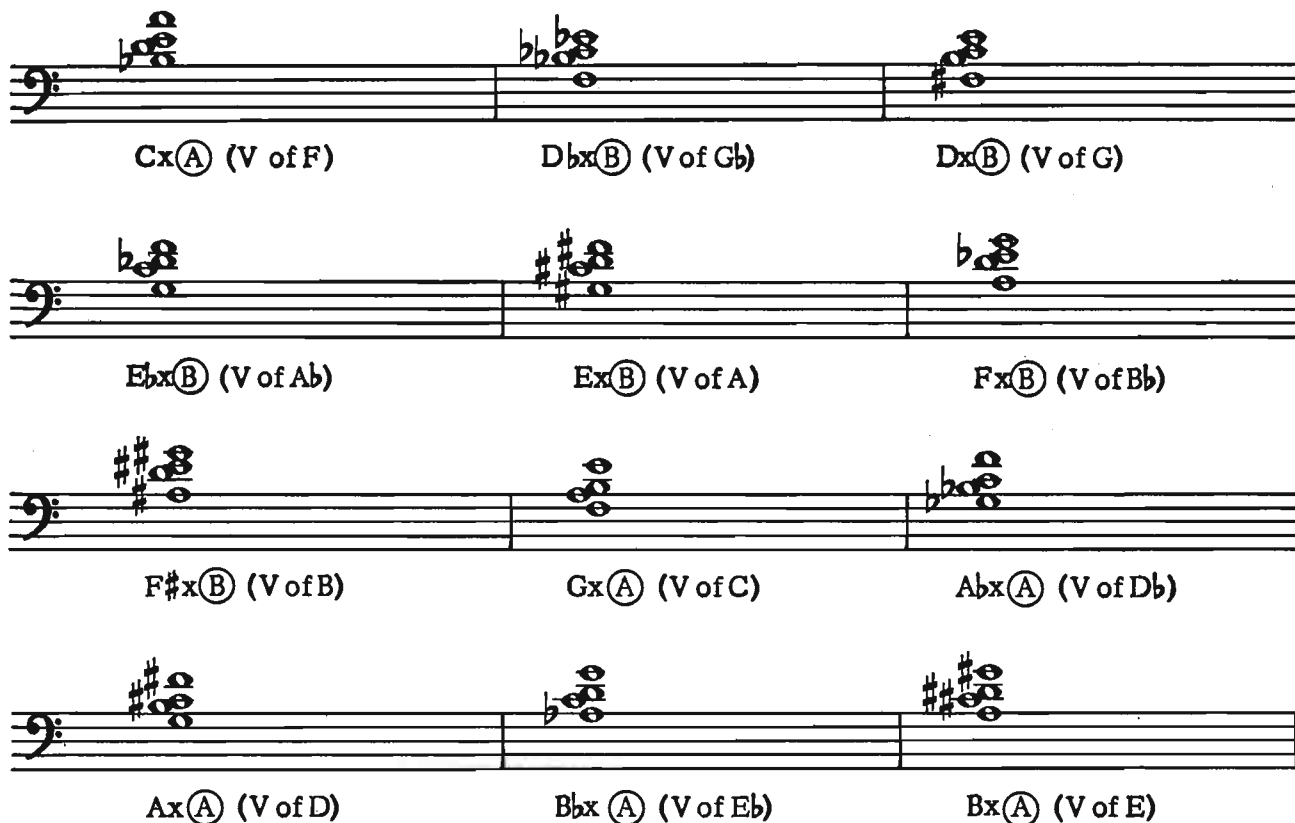
interval combination 7 2 3 6 (based on the Mixolydian mode of the chord).

(B) Form: keys F# to B

interval combinations 3 6 7 2 (based on the Mixolydian mode of the chord).

Figure 1 illustrates the 12 dominant chords in their appropriate voicings to be played in the left hand.

Fig. 1.



DRILL: Study Fig. 1 for automatic left hand facility with the 12 dominant voicings.

Figure 2 is a bass line for "I'm In The Mood For Love" in D \flat .

Fig. 2.

I VI / II V / II \flat II \sharp \flat \flat / I II / III \flat III \flat / II \sharp \sharp \sharp II \sharp / II IV \flat /
 III \flat III \sharp II \flat II \sharp / I VI / II V / II \flat II \sharp \flat \flat / I II / III \flat III \flat /
 II \sharp \sharp \sharp II \sharp / II \flat II \sharp \flat \flat / I \flat VI / II IV \flat / III \flat III \sharp / II \flat II \sharp /
 I VI / \flat V ϕ IV \sharp / III \sharp \sharp III / VI ϕ II \sharp / II \flat II \sharp / I VI / II V /
 II \flat II \sharp \flat \flat / I II / III \flat III \flat / II \sharp \sharp \sharp II \sharp / II \flat II \sharp \flat \flat / I \flat //

I'M IN THE MOOD FOR LOVE (Lyric and Melody by Jimmy McHugh and Dorothy Fields) – © Copyright 1935 Robbins Music Corporation, New York, N. Y. – Copyright Renewal 1963 Robbins Music Corporation, New York, N. Y. – Used by Permission.

LESSON 7.

Left-Hand Minor Voicings

In Vol. I, Lesson 44, the problem of the minor chord was explored. In dealing with modes, any minor chord may imply II, III or VI of some key:

Cm — II of B \flat
— III of A \flat
— VI of E \flat

However, in building the minor voicing, *all minors become II or temporary II of some parent key*. Thus in the key of C:

Im — temporary II of B \flat : (B) Form
II — natural II of C: (A) Form
III — temporary II of D: (A) Form
IVm — temporary II of E \flat : (A) Form
Vm — temporary II of F: (A) Form
VI — temporary II of G: (B) Form
VIIIm — temporary II of A: (B) Form
 \flat Vm — temporary II of E: (A) Form

All III and VI chords are treated as *temporary II* chords. See Vol. I, Lesson 44 for rule concerning the use of modes in the right hand.

RULE: The minor chord is a II or a temporary II of a *parent key* and takes the voicing of that key:

(A) Form: keys C to F

interval combination 3 5 7 2 (based on the Dorian mode of the chord).

(B) Form: keys F \sharp to B

interval combination 7 2 3 5 (based on the Dorian mode of the chord).

Fig. 1 illustrates the 12 minor chords in their appropriate voicings to be played in the left hand.

Fig. 1.

Cm(B) (II of B \flat) C \sharp m(B) (II of B) Dm(A) (II of C)

E \flat m(A) (II of D \flat) Em(A) (II of D) Fm(A) (II of E \flat)

F \sharp m(A) (II of E) Gm(A) (II of F) A \flat m(B) (II of G \flat)

Am(B) (II of G) B \flat m(B) (II of A \flat) Bm(B) (II of A)

DRILL: Study Fig. 1 for automatic left-hand facility with the 12 minor voicings.

Figure 2 is a bass line for "I Get A Kick Out Of You" in E \flat .

Fig. 2.

II / IV \circ / III / \flat III \times / II / \flat II \times / I / VI / II / IV \circ / III / \flat III \times /
 II / \flat II \times / I $^{+\circ}$ / VI / II / IV \circ / III / \flat III \times / II / \flat II \times / I /
 VI / II / IV \circ / III / \flat III \times / II / \flat II \times / I $^{+\circ}$ / \sharp IV \circ / Vm / I \times^{++} /
 Vm $_2$ / IV / III ϕ / VI \times / III ϕ / \flat III \times / II $^{++}$ / VII / III ϕ \flat III \times /
 II * II / VI / II \times / II / V / II / IV \circ / III / \flat III \times / II / \flat II \times /
 I / VI / II / V / III ϕ / VI \times / II / \flat II \times / I $^{+\circ}$ / I $^{+\circ}$ //

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LESSON 8.

Left-Hand Half-Diminished Voicings

In Vol. I, Lesson 45, the half-diminished chord was treated as a VII or temporary VII, since that represents its position in any key. However, here we are dealing with a fundamental II-V-I (minor-dominant-major) pattern that does not account for the half-diminished and diminished qualities. In seeking a half-diminished voicing within a major-dominant-minor pattern, it seems reasonable to turn to the *minor voicing*, since it is nearest in structure to the half-diminished:

minor voicing = m3, P5, m7, 9th = II or temporary II
 half-diminished voicing = m3, o5, m7, 9th = II^{b5} or temporary II^{b5}

If we apply this interval principle to the (A) and (B) minor voicings, we derive the following combinations:

φ (A) Form: 3 ♭5 7 2 φ (B) Form: 7 2 3 ♭5
 (based on the Dorian mode of the root)

Figure 1 illustrates the half-diminished (A) Form on D. Figure 2 illustrates the half-diminished (B) Form on A.

Fig. 1.

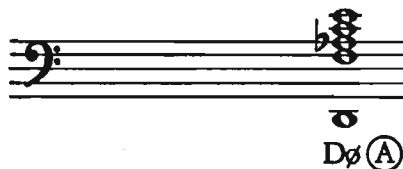


Fig. 2.



In playing Fig. 2, the student will notice the “harsh” sound of the (B) Form; however, it is important that the student be aware that both the half-diminished and the diminished voicings represent contemporary mannerisms found in nearly all present-day keyboard and orchestral music. In other words, the student should not indulge a conservative attitude in these matters.

Actually, “hearing,” as opposed to “listening,” involves two levels of reaction:

1. Externalized listening dealing with emotion reactions to recordings, sound tracks, etc.
2. Internalized hearing dealing with those reactions to the resources employed by the student in his personal performance.

It is apparent that the externalized experience is broader, more indulgent and less arbitrary. The internalized tends to assume the active levels of experience felt by the student, which may be quite circumscribed.

Figure 3 illustrates the six half-diminished $\textcircled{\text{A}}$ Form voicings derived by lowering the 5th of the minor $\textcircled{\text{A}}$ Form ($\text{II}^{\flat 5} \textcircled{\text{A}}$). The interval combination in each case is 3 $\flat 5$ 7 2, based on the Dorian mode of the root.

Fig. 3.

Figure 3 displays six half-diminished $\textcircled{\text{A}}$ Form voicings, arranged in three rows of two measures each. The voicings are derived by lowering the 5th of the minor $\textcircled{\text{A}}$ Form ($\text{II}^{\flat 5} \textcircled{\text{A}}$). The interval combination in each case is 3 $\flat 5$ 7 2, based on the Dorian mode of the root.

The voicings are:

- $\text{D}\emptyset\textcircled{\text{A}}$ ($\text{II}^{\flat 5} \textcircled{\text{A}}$ of C)
- $\text{E}\flat\emptyset\textcircled{\text{A}}$ ($\text{II}^{\flat 5} \textcircled{\text{A}}$ of $\text{D}\flat$)
- $\text{E}\emptyset\textcircled{\text{A}}$ ($\text{II}^{\flat 5} \textcircled{\text{A}}$ of D)
- $\text{F}\emptyset\textcircled{\text{A}}$ ($\text{II}^{\flat 5} \textcircled{\text{A}}$ of $\text{E}\flat$)
- $\text{F}\sharp\emptyset\textcircled{\text{A}}$ ($\text{II}^{\flat 5} \textcircled{\text{A}}$ of E)
- $\text{G}\emptyset\textcircled{\text{A}}$ ($\text{II}^{\flat 5} \textcircled{\text{A}}$ of F)

Fig. 4.

Figure 4 illustrates six half-diminished (B) Form voicings. Each row shows a piano accompaniment with a treble and bass clef. The first row shows G#ø(B) (II^{b5}(B) of F#) and Aø(B) (II^{b5}(B) of G). The second row shows Bbø(B) (II^{b5}(B) of Ab) and Bø(B) (II^{b5}(B) of A). The third row shows Cø(B) (II^{b5}(B) of Bb) and C#ø(B) (II^{b5}(B) of B).

Figure 4 illustrates the six half-diminished (B) Form voicings derived by lowering the 5th of the minor (B) Form (II^{b5}(B)). The interval combination in each case is 7 2 3 b5, based on the Dorian mode of the root.

Thus in the key of C:

- Iø — temporary II^{b5} of B_b: (B) Form
- IIø — temporary II^{b5} of C: (A) Form
- IIIø — temporary II^{b5} of D: (A) Form
- IVø — temporary II^{b5} of E_b: (A) Form
- Vø — temporary II^{b5} of F: (A) Form
- VIø — temporary II^{b5} of G: (B) Form
- VII — temporary II^{b5} of A: (B) Form
- bVø — temporary II^{b5} of E: (A) Form

RULE: The half-diminished chord is a $\text{II}^{\flat 5}$ or a temporary $\text{II}^{\flat 5}$ of a parent key and is treated as follows: In keys C to F: minor (A) Form flat 5; interval combination: 3 $\flat 5$ 7 2 (based on the Dorian mode of the root). In keys F \sharp to B: minor (B) Form flat 5; interval combination: 7 2 3 $\flat 5$ (based on the Dorian mode of the root).

DRILL: Study Figs. 3 and 4, playing the voicings in the right hand with the root in the left; also, play the voicings in the left hand.

Figure 5 is a bass line for "You'd Be So Nice To Come Home To" in C. Note key changes including the A minor sections.

Fig. 5.

pick-up
 (a) $\text{V}^{\sharp 5}$ // $\text{I}^+ \text{VI}$ / II V / $\text{I}^+ \text{VII}$ // (F) II / $\flat \text{IIx}$ / I I_2 /
 (F) VI VI_2 // (a) II / V / VII / Im Im_2 / VI / IIx / II /
 (a) V / $\text{I}^+ \text{VI}$ / II V / $\text{I}^+ \text{VII}$ // (C) Vm / $\flat \text{V}$ / $\text{IV}^+ \text{IV}_2$ /
 (C) II / $\sharp \text{IIo}$ / III / $\text{IV}^+ \text{IV}_2$ / $\text{IV} \sharp \text{IVo}$ / $\text{VI}_2 \flat \text{VIx}$ / $\text{V}^{\sharp 5} \text{V}$ /
 (C) $\text{I}^+ \text{I}^+ //$

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LESSON 9.

Left-Hand Diminished Voicings – Inversions

The diminished voicing has no "status" in the major scale-tone system. However, the *minor voicing* can easily be altered to diminished by *lowering the fifth and the seventh* (Symbol: $\text{II}^{\flat 5}$):

$$\left. \begin{array}{l} \text{m3, p5, m7, 9th} \\ \text{to} \\ \text{m3, o5, o7, 9th} \end{array} \right\} \text{ or } \left\{ \begin{array}{l} \text{minor voicing II or temporary II} \\ \text{diminished voicing } \text{II}^{\flat 5} \text{ or temporary } \text{II}^{\flat 5} \end{array} \right.$$

If we apply this interval principal to the (A) and (B) minor voicings we derive the following combinations:

- o (A) Form = 3 $\flat 5$ $\flat 7$ 2
- o (B) Form = $\flat 7$ 2 3 $\flat 5$ (based on the Dorian mode of the root)

Figure 1 illustrates the diminished (A) Form on D. Figure 2 illustrates the diminished (B) Form on A \flat . In both combinations forming the diminished voicing it is understood that the position of 6 in the Dorian mode actually functions as the 7th of the chord.

Fig. 1.

Fig. 2.

Do(A) (II) \flat 5(A) of C

Abo(B) (II) \flat 5(B) of G \flat)

Again in playing Fig. 2, the student will notice a similar "harshness" noted in the half-diminished (B) Form. In a later chapter modified versions of the half-diminished and diminished voicings will be discussed.

Fig. 3.

Fig. 4.

Do Fo Abo Bo

Do Fo Abo Bo

In Vol. I, page 46, we learned that the diminished chord always appears in root position (Fig. 3). However, each diminished chord also offers three permutations or voicings which may be used interchangeably, provided the root is respected. These permutations may appear in the root (Fig. 4) or in the chord (Fig. 5). (See note.)

Fig. 5.

Fig. 6.

opposite form

Do Do Do Do

Do(A) Do(B) Do(A) Do(A)

Fo Abo Bo

These series also function with the (A) and (B) Form voicings, again in the root (Figs. 6 and 8) or the voicings (Figs. 7 and 9).

Fig. 7.

Do (A) root

Fo (A) Do

1st permutation

Abo (B) Do

2nd permutation

Bo (B) Do

3rd permutation

Fig. 8.

opposite form

Ao (B)

Ao (B) Co

Ao (B) Ebo

Ao (A) Gbo

Fig. 9.

opposite form

Ao (B)

Co (A) Ao

Ebo (A) Ao

F#o (B) Ao

We shall return to the series in Figs. 6, 7, 8 and 9 later. For now, we shall illustrate the six (A) and six (B) Forms derived from the modified minor voicings (II^{b5} or temporary II^{b5}). See Figs. 12 and 13.

NOTE ON INVERSIONS: In Figs. 4 and 5, the basic rule prevailing in classical harmony of avoiding the doubling of the root, except when it appears in the soprano (top voice), has been respected.

The rules regarding doubling in (A) and (B) Forms vary somewhat, as illustrated in Fig. 6.

RULE: When dealing with inversions in (A) and (B) Forms, doubling of the root is permitted except when the root appears in the bass of the voicing; in this case, the *opposite form* should be employed.

See Figs. 10 and 11. In Fig. 10, I_5^6 (A) forms an impermissible octave. In Fig. 11, Ix_2 (A) also forms an impermissible octave.

Fig. 10.

Fig. 10 illustrates five chord voicings on a grand staff. The first voicing is $I(A)$ with the root in the bass. The second voicing is $I_5^6(A)$ with the root in the bass, labeled "impermissible". The third voicing is $I_5^6(B)$ with the root in the soprano, labeled "solution opposite form". The fourth voicing is $I_3^4(A)$ with the root in the bass. The fifth voicing is $I_2(A)$ with the root in the bass.

Fig. 11.

Fig. 11 illustrates five chord voicings on a grand staff. The first three voicings are $Ix(A)$, $Ix_5^6(A)$, and $Ix_3^4(A)$, all with the root in the bass. The fourth voicing is $Ix_2(A)$ with the root in the bass, labeled "impermissible". The fifth voicing is $Ix_2(B)$ with the root in the soprano, labeled "solution-opposite form".

Figure 12 illustrates the six diminished $\textcircled{\text{A}}$ Form voicings derived by lowering the fifth and the seventh of the minor $\textcircled{\text{A}}$ Form voicing.

Fig. 12.

Figure 12 displays six diminished $\textcircled{\text{A}}$ Form voicings, each consisting of a pair of notes in the bass clef and a diminished triad in the treble clef. The voicings are:

- Do $\textcircled{\text{A}}$ ($\text{II}^{\flat 5}$ $\textcircled{\text{A}}$ of C)**: Bass clef notes are C (root) and G \flat (lowered fifth). Treble clef notes are C, E \flat , and G \flat (diminished triad).
- E \flat o $\textcircled{\text{A}}$ ($\text{II}^{\flat 5}$ $\textcircled{\text{A}}$ of D \flat)**: Bass clef notes are D \flat (root) and A \flat (lowered fifth). Treble clef notes are D \flat , F \flat , and A \flat (diminished triad).
- Eo $\textcircled{\text{A}}$ ($\text{II}^{\flat 5}$ $\textcircled{\text{A}}$ of D)**: Bass clef notes are D (root) and A \flat (lowered fifth). Treble clef notes are D, F \sharp , and A \flat (diminished triad).
- Fo $\textcircled{\text{A}}$ ($\text{II}^{\flat 5}$ $\textcircled{\text{A}}$ of E \flat)**: Bass clef notes are E \flat (root) and B \flat (lowered fifth). Treble clef notes are E \flat , G \flat , and B \flat (diminished triad).
- F \sharp o $\textcircled{\text{A}}$ ($\text{II}^{\flat 5}$ $\textcircled{\text{A}}$ of E)**: Bass clef notes are E (root) and B \sharp (lowered fifth). Treble clef notes are E, G \sharp , and B \sharp (diminished triad).
- Go $\textcircled{\text{A}}$ ($\text{II}^{\flat 5}$ $\textcircled{\text{A}}$ of F)**: Bass clef notes are F (root) and C \flat (lowered fifth). Treble clef notes are F, A \flat , and C \flat (diminished triad).

Figure 13 illustrates the six diminished $\textcircled{\text{B}}$ Form voicings derived by lowering the fifth and the seventh of the minor $\textcircled{\text{B}}$ Form voicing.

Fig. 13.

Figure 13 displays six diminished $\textcircled{\text{B}}$ Form voicings, arranged in three rows. Each row contains two musical staves (treble and bass clef) and a label below them. The first row shows the voicings for $\text{G}\sharp\text{o}\textcircled{\text{B}}$ and $\text{A}\text{o}\textcircled{\text{B}}$. The second row shows $\text{B}\flat\text{o}\textcircled{\text{B}}$ and $\text{B}\text{o}\textcircled{\text{B}}$. The third row shows $\text{C}\text{o}\textcircled{\text{B}}$ and $\text{C}\sharp\text{o}\textcircled{\text{B}}$. Each voicing is represented by a chord of four notes: a root note, a minor third, a diminished fifth, and a diminished seventh. The labels indicate the root note and the relationship to the minor $\textcircled{\text{B}}$ Form voicing of the corresponding major key.

$\text{G}\sharp\text{o}\textcircled{\text{B}}$ ($\text{II}^{\flat 7}_{\flat 5}\textcircled{\text{B}}$ of $\text{F}\sharp$)

$\text{A}\text{o}\textcircled{\text{B}}$ ($\text{II}^{\flat 7}_{\flat 5}\textcircled{\text{B}}$ of G)

Figure 13 displays six diminished $\textcircled{\text{B}}$ Form voicings, arranged in three rows. Each row contains two musical staves (treble and bass clef) and a label below them. The first row shows the voicings for $\text{G}\sharp\text{o}\textcircled{\text{B}}$ and $\text{A}\text{o}\textcircled{\text{B}}$. The second row shows $\text{B}\flat\text{o}\textcircled{\text{B}}$ and $\text{B}\text{o}\textcircled{\text{B}}$. The third row shows $\text{C}\text{o}\textcircled{\text{B}}$ and $\text{C}\sharp\text{o}\textcircled{\text{B}}$. Each voicing is represented by a chord of four notes: a root note, a minor third, a diminished fifth, and a diminished seventh. The labels indicate the root note and the relationship to the minor $\textcircled{\text{B}}$ Form voicing of the corresponding major key.

$\text{B}\flat\text{o}\textcircled{\text{B}}$ ($\text{II}^{\flat 7}_{\flat 5}\textcircled{\text{B}}$ of $\text{A}\flat$)

$\text{B}\text{o}\textcircled{\text{B}}$ ($\text{II}^{\flat 7}_{\flat 5}\textcircled{\text{B}}$ of A)

Figure 13 displays six diminished $\textcircled{\text{B}}$ Form voicings, arranged in three rows. Each row contains two musical staves (treble and bass clef) and a label below them. The first row shows the voicings for $\text{G}\sharp\text{o}\textcircled{\text{B}}$ and $\text{A}\text{o}\textcircled{\text{B}}$. The second row shows $\text{B}\flat\text{o}\textcircled{\text{B}}$ and $\text{B}\text{o}\textcircled{\text{B}}$. The third row shows $\text{C}\text{o}\textcircled{\text{B}}$ and $\text{C}\sharp\text{o}\textcircled{\text{B}}$. Each voicing is represented by a chord of four notes: a root note, a minor third, a diminished fifth, and a diminished seventh. The labels indicate the root note and the relationship to the minor $\textcircled{\text{B}}$ Form voicing of the corresponding major key.

$\text{C}\text{o}\textcircled{\text{B}}$ ($\text{II}^{\flat 7}_{\flat 5}\textcircled{\text{B}}$ of $\text{B}\flat$)

$\text{C}\sharp\text{o}\textcircled{\text{B}}$ ($\text{II}^{\flat 7}_{\flat 5}\textcircled{\text{B}}$ of B)

NOTE: The diminished voicing of the (A) Form is constructed by lowering the *inside* voices of the minor voicing; the diminished voicing of the (B) Form is constructed by lowering the *outside* voices of the minor voicing.

In the key of C:

- Io — temporary $II_{b7}^{b\sharp}$ of B \flat : (B) Form
- Ilo — temporary $II_{b7}^{b\sharp}$ of C: (A) Form
- IIIlo — temporary $II_{b7}^{b\sharp}$ of D: (A) Form
- IVo — temporary $II_{b7}^{b\sharp}$ of E \flat : (A) Form
- Vo — temporary $II_{b7}^{b\sharp}$ of F: (A) Form
- Vlo — temporary $II_{b7}^{b\sharp}$ of G: (B) Form
- VIIlo — temporary $II_{b7}^{b\sharp}$ of A: (B) Form
- bVo — temporary $II_{b7}^{b\sharp}$ of E: (A) Form

RULE: The diminished chord is a $II_{b7}^{b\sharp}$ or a temporary $II_{b7}^{b\sharp}$ of a parent key and is treated as follows: In keys C to F: minor (A) Form flat 5 flat 7; interval combination: 3 $b5$ $b7$ 2 (based on the Dorian mode of the root). In keys F \sharp to B: minor (B) Form flat 5 flat seven; interval combination: $b7$ 2 3 $b5$ (based on the Dorian mode of the root).

DRILL: Study Figs. 12 and 13 playing the voicings in the right hand with the root in the left; also play the voicings in the left hand.

Figure 14 is a bass line for "From This Moment On" in A \flat . Note the transitions from f minor to the relative A \flat major.

Fig. 14.

(f) I + \circ / VI / II / V / I // (A \flat) VI / Vm / bV / IV / IV + \circ / IV b^3 /
 (A \flat) $bVIIx$ / I / IV / (f) II / $bIIx$ / I + \circ / VI / II / V / I // (A \flat) VI /
 (A \flat) Vm / bV / IV / IV + \circ / IV b^3 / $bVIIx$ / I / VI / Vm / bV /
 (A \flat) IV / IV + \circ / IVm / $bVIIx$ / I + \circ / VIIx / III ϕ^{\sharp} / VIx / VIIm /
 (A \flat) III / VI / IIx / V / bV / IVx // (f) V / I + \circ / VI / II / V / I //
 (A \flat) VI / Vm / bV / IV / IV + \circ / IVm / $bVIIx$ / I / VIIx / III ϕ^{\sharp} /
 (A \flat) VIx / IIx / II $bIIx$ / I + \circ / I + \circ //

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LESSON 10.

Modulation (A) and (B) Forms

Now that we have completed the (A) and (B) Form voicings for the sixty chords, we can proceed to apply these voicings to a specific tune.

"Cherokee" in B \flat has been chosen as an interesting study in key modulation in a II-V-I pattern.

Figure 1 illustrates an (A) - (B) Form bass line for "Cherokee" in B \flat . Note the key changes.

In normal group playing the roots would be played by the bassist. For now we will employ the simple device of playing the chord on the first beat of each bar and the root on the third beat. For a full sound the student is advised to pedal through each bar, thus connecting the chord with its root.

DRILL: Build a right hand improvisation on Fig. 1.

Fig. 1.

(B \flat) I (B) VI (A) (II of F) Vm (A) (II of E \flat)

(B \flat) Ix (A) (V of E \flat) IV (A) (I of E \flat) IV (A) (I of E \flat)

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The first system consists of three measures. Each measure has a treble staff with a chord and a bass staff with a single note. The chords are: $\flat VIIx$ (A) (V of $D\flat$), $\flat VIIx$ (A) (V of $D\flat$), and I (B). The bass notes are: $\flat 4$, $\flat 4$, and 1 .

(B \flat) $\flat VIIx$ (A) (V of $D\flat$) $\flat VIIx$ (A) (V of $D\flat$) I (B)

The second system consists of three measures. Each measure has a treble staff with a chord and a bass staff with a single note. The chords are: VI (A) (II of F), IIx (A) (V of F), and IIx (A) (V of F). The bass notes are: $\flat 4$, $\flat 4$, and $\flat 4$.

(B \flat) VI (A) (II of F) IIx (A) (V of F) IIx (A) (V of F)

The third system consists of three measures. Each measure has a treble staff with a chord and a bass staff with a single note. The chords are: II (B), $\flat IIo$ (B), and II (B). The bass notes are: $\flat 4$, $\flat 4$, and $\flat 4$.

(B \flat) II (B) $\flat IIo$ (B) II (B)

(Bb) $\flat\text{IIx} \textcircled{\text{A}}$ (V of E) I $\textcircled{\text{B}}$ VI $\textcircled{\text{A}}$ (II of F)

(Bb) Vm $\textcircled{\text{A}}$ (II of Eb) Ix $\textcircled{\text{A}}$ (V of Eb) IV $\textcircled{\text{A}}$ (I of Eb)

(Bb) IV $\textcircled{\text{A}}$ (I of Eb) $\flat\text{VIIx} \textcircled{\text{A}}$ (V of Db) $\flat\text{VIIx} \textcircled{\text{A}}$ (V of Db)

(Bb) I (B) VI (A) (II of F) IIx (A) (V of F) IIx (A) (V of F)

(Bb) II (B) V (B) I (B) I (B)

(B) II (B) V (B) I (B) I (B)

(A) II (B) V (B) I (B) I (B)

(G) II (B) V (B) I (B) I (B)

(Bb) VI (A) (II of F) IIx (A) (V of F) II (B)

(Bb) $\flat\text{IIx} \textcircled{\text{A}}$ (V of E) $\text{I} \textcircled{\text{B}}$ $\text{VI} \textcircled{\text{A}}$ (II of F)

(Bb) $\text{Vm} \textcircled{\text{A}}$ (II of E \flat) $\text{Ix} \textcircled{\text{A}}$ (V of E \flat) $\text{IV} \textcircled{\text{A}}$ (I of E \flat)

(Bb) $\text{IV} \textcircled{\text{A}}$ (I of E \flat) $\flat\text{VIIx} \textcircled{\text{A}}$ (V of D \flat) $\flat\text{VIIx} \textcircled{\text{A}}$ (V of D \flat)

(Bb) $\text{I} \textcircled{\text{B}}$ $\text{VI} \textcircled{\text{A}}$ (II of F) $\text{IIx} \textcircled{\text{A}}$ (V of F) $\text{IIx} \textcircled{\text{A}}$ (V of F)



LESSON 11.

Alternate (A) and (B) Forms

In Vol I, Section IX the various patterns common to all jazz were considered. The importance of these patterns cannot be overestimated in dealing with any facet of jazz piano. This is particularly true of the (A) and (B) Form patterns, since they are constantly employed as "temporary" factors in shifting tonalities.

The following pattern drill is strongly recommended to insure the automatic facility necessary for employing these voicings. The student will note that the (A) and (B) Forms *alternate* in the chromatic patterns. The overlapping of the Forms in some patterns is to preserve smooth voice-leading; the C – F, F# – B key segments are for general voicing and may be occasionally suspended in the borderline keys (F, F#, B and C). These patterns are to be played with the root in the left hand and the chord in the right. When the student has become familiar with the sonority of these voicings, the chords (omitting the roots) should also be played again in the left hand for an automatic facility.

Keys C to F

- V (A) – I (A) (Note)
- II (A) – V (A) – I (A)
- II (A) – bIIx (B) – I (A) (Fig. 1)
- I (A) – VI (B) – II (A) – V (A) – I (A) (Fig. 2)
- III (A) – bIIIx (B) – II (A) – bIIx (B) – I (A) (Fig. 3)
- VIIIm (B) – IIIx (B) – VI (B) – IIx (B) – V (A) – I (A) (Fig. 4)

NOTE: The ability to proceed directly to V or temporary V without first passing through the related II is of the utmost importance.

Keys F# to B

V (B) - I (B)
 II (B) - V (B) - I (B)
 II (B) - bIIx (A) - I (B) (Fig. 5)
 I (B) - VI (A) - II (B) - V (B) - I (B) (Fig. 6)
 III (B) - bIIIx (A) - II (B) - bIIx (A) - I (B) (Fig. 7)
 VIIm (A) - IIIx (A) - VI (A) - IIx (A) - V (B) - I (B) (Fig. 8)

Fig. 1.

(C) II (A) bIIx (B) I (A) (Db) II (A) bIIx (B) I (A)

(D) II (A) bIIx (B) I (A) (Eb) II (A) bIIx (B) I (A)

(E) II (A) bIIx (B) I (A) (F) II (A) bIIx (B) I (A)

Fig. 2.

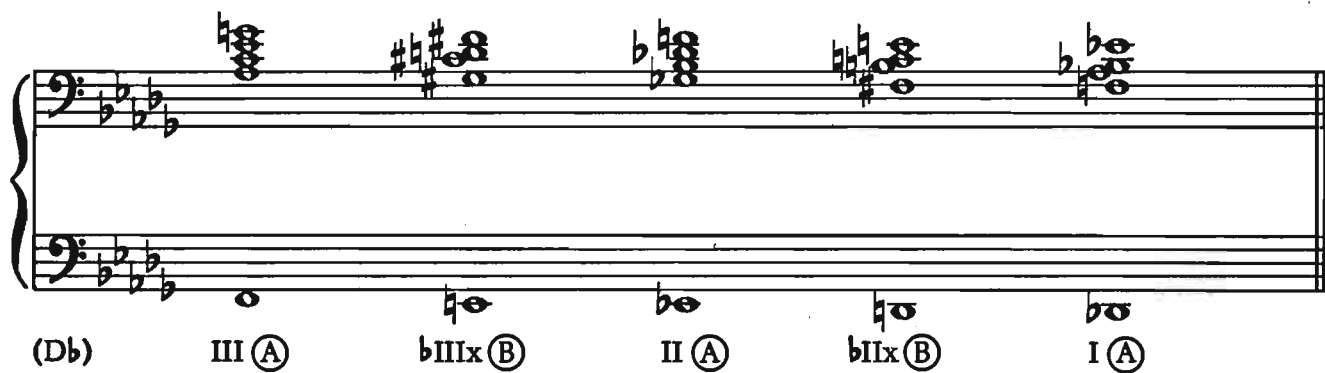
(C) I(A) VI(B) II(A) V(A) I(A) (Db) I(A) VI(B) II(A) V(A) I(A)

(D) I(A) VI(B) II(A) V(A) I(A) (Eb) I(A) VI(B) II(A) V(A) I(A)

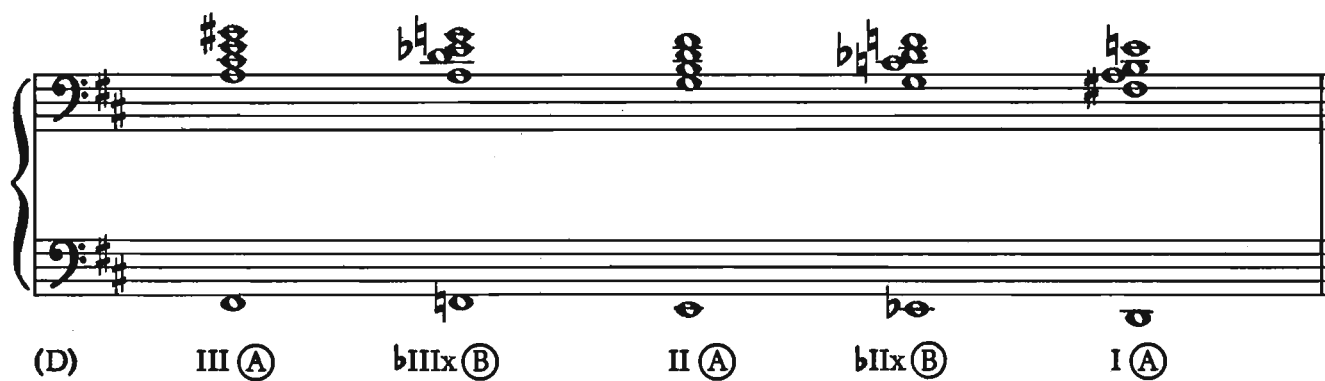
(E) I(A) VI(B) II(A) V(A) I(A) (F) I(A) VI(B) II(A) V(A) I(A)

Fig. 3.

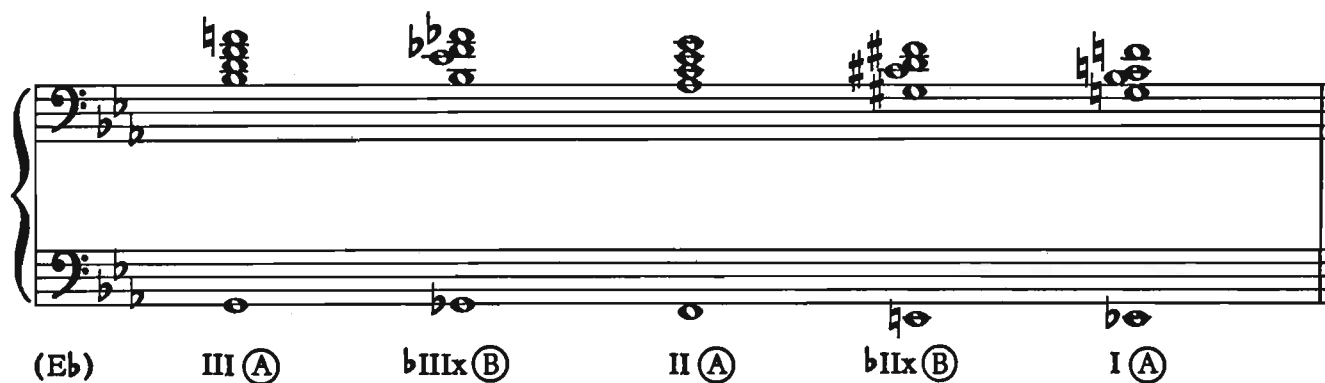
(C) III(A) bIIIx(B) II(A) bIIx(B) I(A)



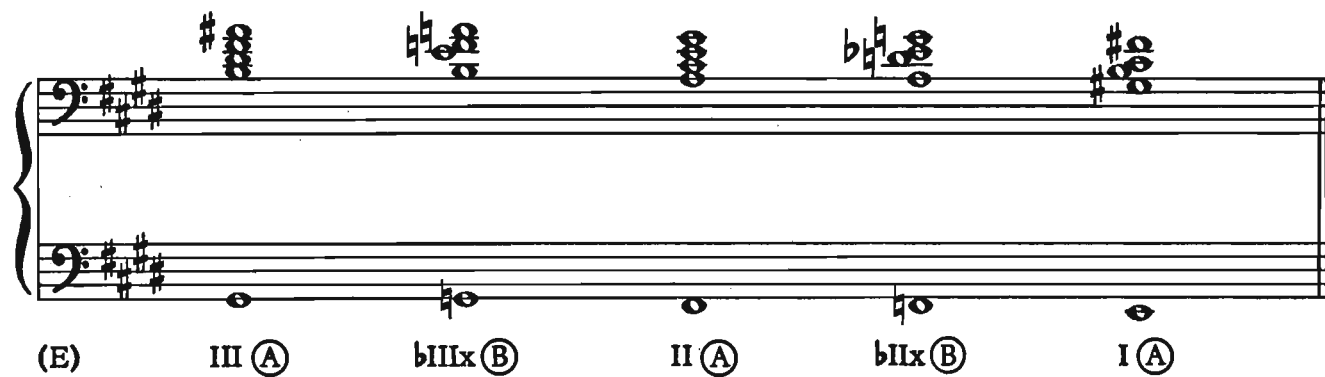
(D \flat) III (A) \flat IIIx (B) II (A) \flat IIx (B) I (A)



(D) III (A) \flat IIIx (B) II (A) \flat IIx (B) I (A)



(E \flat) III (A) \flat IIIx (B) II (A) \flat IIx (B) I (A)



(E) III (A) \flat IIIx (B) II (A) \flat IIx (B) I (A)

(F) III (A) \flat IIIx (B) II (A) \flat IIx (B) I (A)

Fig. 4.

(C) VIIIm (B) IIIx (B) VI (B) IIx (B) V (A) I (A)

(Db) VIIIm (B) IIIx (B) VI (B) IIx (B) V (A) I (A)

(D) VIIIm (B) IIIx (B) VI (B) IIx (B) V (A) I (A)

(Eb) VII^{Im} (B) III^x (B) VI (B) II^x (B) V (A) I (A)

(E) VII^{Im} (B) III^x (B) VI (B) II^x (B) V (A) I (A)

(F) VII^{Im} (B) III^x (B) VI (B) II^x (B) V (A) I (A)

Fig. 5.

(F#) II (B) bII^x (A) I (B) (G) II (B) bII^x (A) I (B)

(Bb) II (B) bIIx (A) I (B) (B) II (B) bIIx (A) I (B)

Fig. 6.

(Ab) I(B) VI(A) II(B) V(B) I(B)

(A) I(B) VI(A) II(B) V(B) I(B)

(Bb) I(B) VI(A) II(B) V(B) I(B) (B) I(B) VI(A) II(B) V(B) I(B)

Fig. 7

(F#) III(B) bIIIx(A) II(B) bIIx(A) I(B)

(G) III(B) bIIIx(A) II(B) bIIx(A) I(B)

(Ab) III(B) bIIIx(A) II(B) bIIx(A) I(B)

System (A) shows a sequence of six chords in the bass clef. The first staff contains the chord symbols, and the second staff contains the corresponding musical notation. The chords are: III (B), bIIIx (A), II (B), bIIx (A), and I (B). The notation includes various accidentals and ledger lines to represent the specific pitches of each chord.

(A) III (B) bIIIx (A) II (B) bIIx (A) I (B)

System (Bb) shows a sequence of six chords in the bass clef. The first staff contains the chord symbols, and the second staff contains the corresponding musical notation. The chords are: III (B), bIIIx (A), II (B), bIIx (A), and I (B). The notation includes various accidentals and ledger lines to represent the specific pitches of each chord.

(Bb) III (B) bIIIx (A) II (B) bIIx (A) I (B)

System (B) shows a sequence of six chords in the bass clef. The first staff contains the chord symbols, and the second staff contains the corresponding musical notation. The chords are: III (B), bIIIx (A), II (B), bIIx (A), and I (B). The notation includes various accidentals and ledger lines to represent the specific pitches of each chord.

(B) III (B) bIIIx (A) II (B) bIIx (A) I (B)

Fig. 8.

System (Gb) shows a sequence of six chords in the bass clef. The first staff contains the chord symbols, and the second staff contains the corresponding musical notation. The chords are: VIIIm (A), IIIx (A), VI (A), IIx (A), V (B), and I (B). The notation includes various accidentals and ledger lines to represent the specific pitches of each chord.

(Gb) VIIIm (A) IIIx (A) VI (A) IIx (A) V (B) I (B)

(G) VII^{Im} (A) III^x (A) VI (A) II^x (A) V (B) I (B)

(Ab) VII^{Im} (A) III^x (A) VI (A) II^x (A) V (B) I (B)

(A) VII^{Im} (A) III^x (A) VI (A) II^x (A) V (B) I (B)

(Bb) VII^{Im} (A) III^x (A) VI (A) II^x (A) V (B) I (B)

(B) VIIm (A) IIIx (A) VI (A) IIx (A) V (B) I (B)

Figure 9 is a bass line for “Embraceable You” in G that employs (A) and (B) Forms. Improvise on Fig. 9. Figure 9 employs a *chord-root* design in the left hand to add motion to the study. In general, a *chord-root* motion prevails in most modern playing in order to avoid the outmoded swing-bass sound of the traditional *root-chord*.

Fig. 9.

(G) I⁶ (B) bIIIo (B) II (B)

(G) V (B) II (B) IIø (B) V (B)

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(G) I[ⓑ] IV[Ⓐ] VII[ⓑ]_{x^{b9}} ^bVII[ⓑ]_x VI[Ⓐ] VI₂[Ⓐ]

(G) ^bV[ⓑ]_ø IV[Ⓐ]_x III[ⓑ] III₂[Ⓐ] ^bII[ⓑ]_ø I[ⓑ]₃

(G) VII[Ⓐ]_m ^bVII[ⓑ]_x VI[Ⓐ] II[Ⓐ]_x V[ⓑ] ^bIII[Ⓐ]_x

(G) II[ⓑ] V[ⓑ] I⁶₅[ⓑ] I⁶₅[ⓑ] ^bIII[ⓑ]_o

(G) II(B) V(B) II(B) IIø(B) V(B)

(G) I(B) VI(A) Vm(A) bV(B) IV(A) II(B)

(G) VII(A) bVIIx(B) VI(A) VI2(A) bVø(B) IVm+6(B)

(G) III(B) bIIIx(A) IIø(B) V(B) I(B) #I(B) I(B)

LESSON 12.

The Altered Dominant (A) and (B) Forms — The Dominant (C) Form

We learned in Vol. I, Lesson 56, that the dominant chord, in particular, lends itself to alteration. These alterations are easily assessable in the (A) and (B) Forms; the (C) Form is a modified (B) Form.

The basic alterations of the dominant chord are as follows:

(A) FORM

x^{b9}
 x^{b9}
 x^{b13}

$x^{11}(\sharp 3)$

$x^{\sharp 11}$

x omit 9 ((A) modified)
"diminished" 9th

(B) FORM

x^{b9}
 x^{b9}
 $x^{\sharp 13}$

$x^{\sharp 9}$ omit 13 (modified (B) Form
forming the (C) Form)

$x^{11}(\sharp 3)$

$x^{\sharp 11}$

x omit 13 ((B) modified)
"diminished" 9th

(a) The dominant flat nine (A) and (B) Forms are illustrated in Fig. 1.
Flat nine involves lowering the second of the voicing one half-step.

Fig. 1.

Figure 1 illustrates four dominant flat nine chords in bass clef notation:

- Cx^{b9} (A): Notes are C2, E2, G2, Bb2, D3, F3, Ab3.
- Dbx^{b9} (B): Notes are Db2, Fb2, Ab2, Bb2, Db3, F3, Ab3.
- $Dxb9$ (B): Notes are D2, F2, Ab2, Bb2, D3, F3, Ab3.
- $Ebxb9$ (B): Notes are Eb2, Gb2, Ab2, Bb2, Eb3, F3, Ab3.

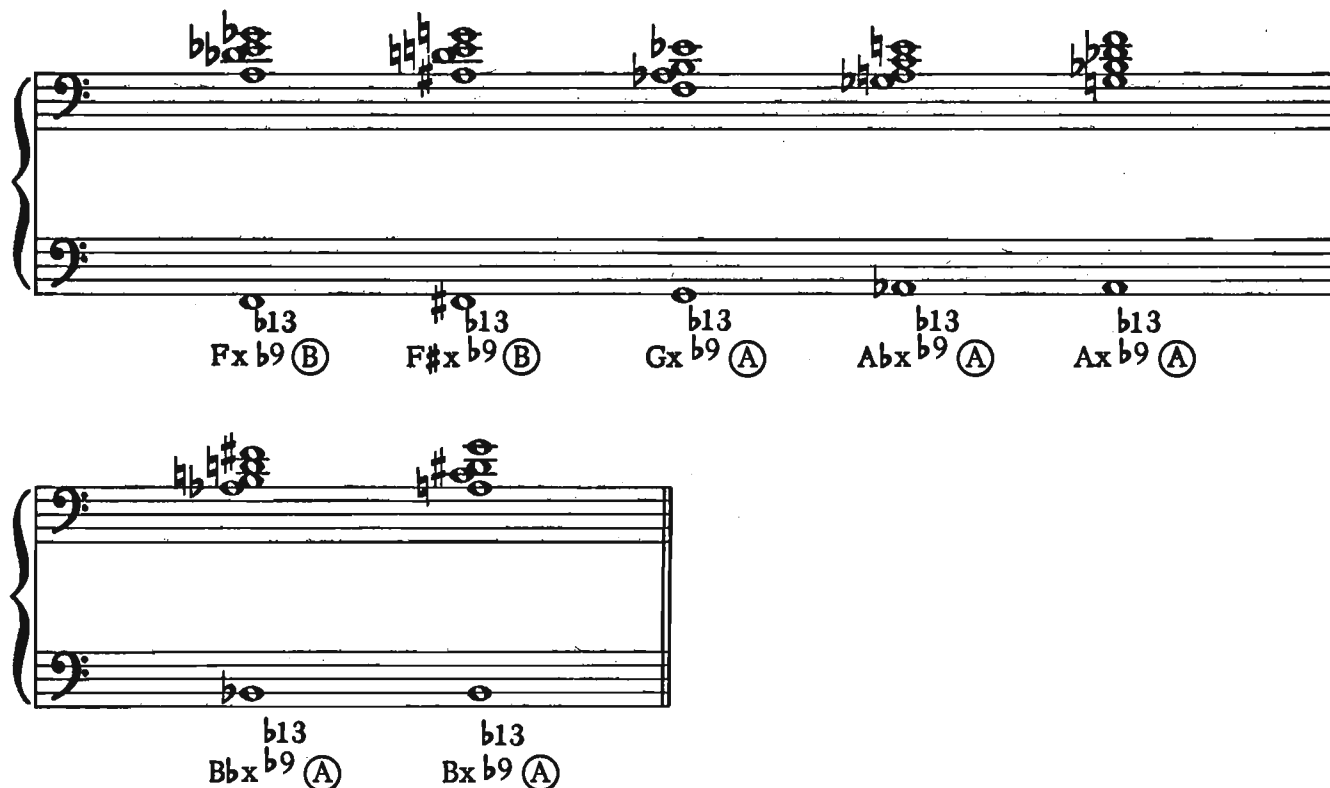
$E\flat x^{b9} \textcircled{B}$ $F x^{b9} \textcircled{B}$ $F\# x^{b9} \textcircled{B}$ $G x^{b9} \textcircled{A}$

$A\flat x^{b9} \textcircled{A}$ $A x^{b9} \textcircled{A}$ $B\flat x^{b9} \textcircled{A}$ $B x^{b9} \textcircled{A}$

(b) The dominant flat nine flat thirteen \textcircled{A} and \textcircled{B} Forms are illustrated in Fig. 2. Flat nine involves a lowered second; flat thirteen involves a lowered sixth.

Fig. 2.

$C x^{b9} \textcircled{A}^{b13}$ $D\flat x^{b9} \textcircled{B}^{b13}$ $D x^{b9} \textcircled{B}^{b13}$ $E\flat x^{b9} \textcircled{B}^{b13}$ $E x^{b9} \textcircled{B}^{b13}$

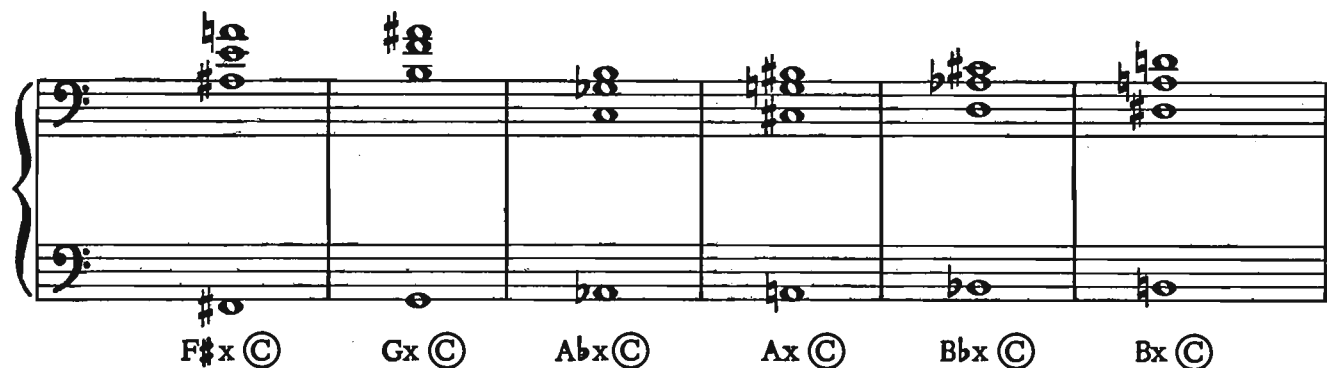


(c) The x⁹ omit 13 (augmented dominant ninth) occurs only in (B) Form and is employed on all 12 dominants, including the (A) Form area. Because of the frequent occurrence of this chord and the awkward symbol necessary to identify it, the letter (C) will be used in future studies when referring to any x⁹ omit 13 (e.g. E x (C)).

The principle of the dominant (C) Form involves raising the ninth one half step and omitting the 13 of any of the 12 dominant (B) Forms (see Fig. 3). The 13th must be omitted in order to achieve the characteristic "open" sound of the dominant augmented ninth.

Fig. 3.

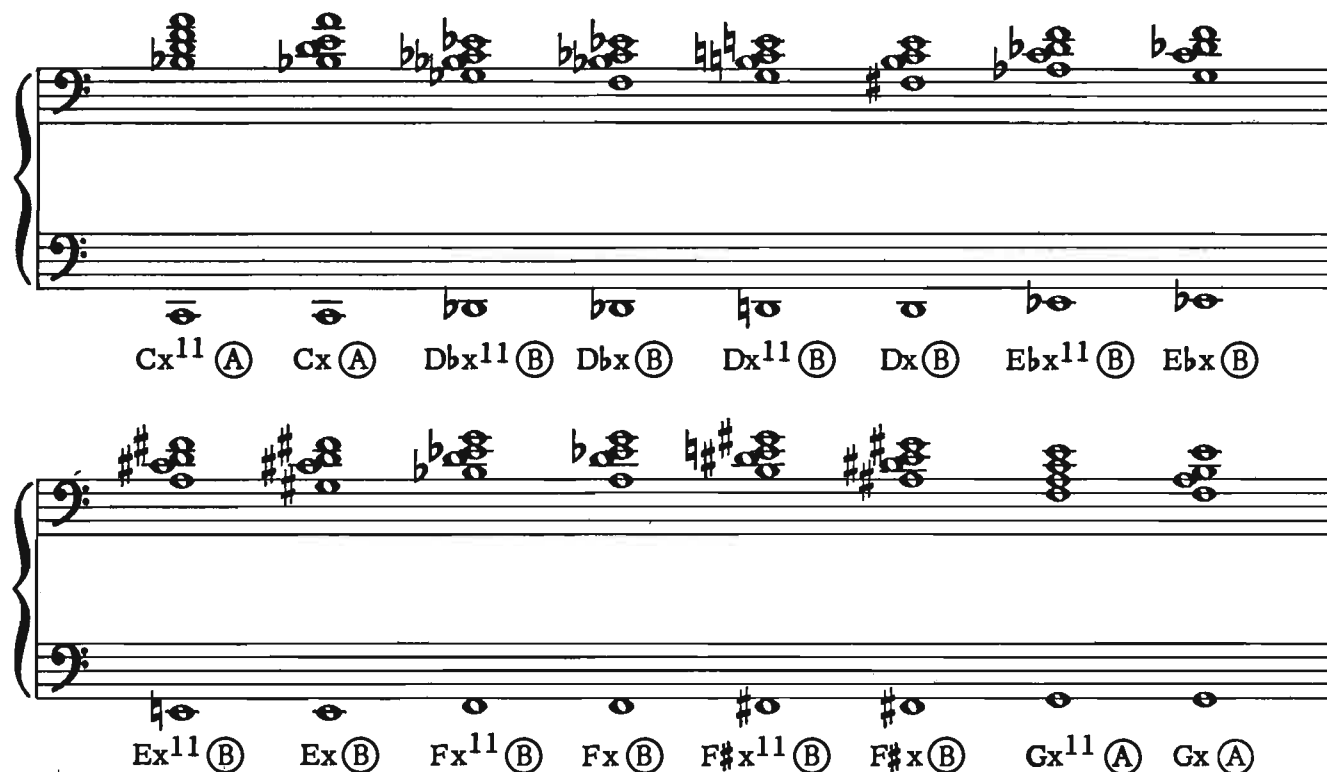




This voicing, involving the illusion of a chord simultaneously containing a major and minor "third" (a harmonic cross-relation), is a familiar device and will be recognized as a common harmonic mannerism in the jazz-influenced compositions of George Gershwin.

(d) The x^{11} or "suspend 4," as it often appears in sheet music, represents the suspended dominant chord studied in Vol. I in the primitive form of x^{11} . Figure 4 illustrates the x^{11} , (A) and (B) Forms, for the 12 dominant chords. In each case the normal resolution accompanies each x^{11} chord. The student should note that the x^{11} chord is actually a II voicing with a V root.

Fig. 4.



$A\flat x^{11} \textcircled{A}$ $A\flat x \textcircled{A}$ $Ax^{11} \textcircled{A}$ $Ax \textcircled{A}$ $B\flat x^{11} \textcircled{A}$ $B\flat x \textcircled{A}$ $Bx^{11} \textcircled{A}$ $Bx \textcircled{A}$

(e) The x^{11} (augmented 11th) is a common ornamental dominant, often referred to as the “flatted fifth.” Figure 5 illustrates the 12 dominant augmented 11th chords in \textcircled{A} and \textcircled{B} Forms. Although the x^{11} may be used as an isolated chord, it often appears as a segment of a familiar inner-voice movement on the dominant chord. Figure 5 illustrates this movement from 5 to $\flat 5$ ($\sharp 11$) to 4 ($\sharp 3$) and finally to a position of “rest” on 3.

Fig. 5.

$Cx^5 \textcircled{A}$ $Cx^{\sharp 11} \textcircled{A}$ $Cx^{11} \textcircled{A}$ $Cx \textcircled{A}$ $D\flat x^5 \textcircled{B}$ $D\flat x^{\sharp 11} \textcircled{B}$ $D\flat x^{11} \textcircled{B}$ $D\flat x \textcircled{B}$

$Dx^5 \textcircled{B}$ $Dx^{\sharp 11} \textcircled{B}$ $Dx^{11} \textcircled{B}$ $Dx \textcircled{B}$ $E\flat x^5 \textcircled{B}$ $E\flat x^{\sharp 11} \textcircled{B}$ $E\flat x^{11} \textcircled{B}$ $E\flat x \textcircled{B}$

$E_x^5 \textcircled{B}$ $E_x^{\#11} \textcircled{B}$ $E_x^{11} \textcircled{B}$ $E_x \textcircled{B}$ $F_x^5 \textcircled{B}$ $F_x^{\#11} \textcircled{B}$ $F_x^{11} \textcircled{B}$ $F_x \textcircled{B}$

$F^{\#}_x^5 \textcircled{B}$ $F^{\#}_x^{\#11} \textcircled{B}$ $F^{\#}_x^{11} \textcircled{B}$ $F^{\#}_x \textcircled{B}$ $G_x^5 \textcircled{A}$ $G_x^{\#11} \textcircled{A}$ $G_x^{11} \textcircled{A}$ $G_x \textcircled{A}$

$A^b_x^5 \textcircled{A}$ $A^b_x^{\#11} \textcircled{A}$ $A^b_x^{11} \textcircled{A}$ $A^b_x \textcircled{A}$ $A_x^5 \textcircled{A}$ $A_x^{\#11} \textcircled{A}$ $A_x^{11} \textcircled{A}$ $A_x \textcircled{A}$

$B^b_x^5 \textcircled{A}$ $B^b_x^{\#11} \textcircled{A}$ $B^b_x^{11} \textcircled{A}$ $B^b_x \textcircled{A}$ $B_x^5 \textcircled{A}$ $B_x^{\#11} \textcircled{A}$ $B_x^{11} \textcircled{A}$ $B_x \textcircled{A}$

(f) The ninth is sometimes omitted from the dominant (A) Form in order to gain clarity.

Fig. 6 (A) modified

(C) V (A) V (A) omit 9

(g) The 13th is sometimes omitted in the dominant (B) Form, also in order to gain clarity.

Fig. 7 (B) modified

(Ab) V (B) V (B) omit 13

(h) A unique relationship exists between any dominant chord and the diminished chord one-half step above. In Fig. 8 the superimposed $D\flat_9$ chord over the C root forms the following intervals:

- C - $D\flat$: flatted 9th
- C - E: major 3rd
- C - G: perfect 5th
- C - $B\flat$: minor 7th

Formation — Cx^{b9} : This relationship also functions in any chord of the series (Fig. 9).

Fig. 8.

Cx^{b9}

Fig. 9.

Db Eb Gb Bb Db

Cx^{b9} Cx^{b9} Cx^{b9} Cx^{b9} Cx^{b9}

Figure 9: This chord is often erroneously referred to as a “diminished” ninth. Referring to Fig. 10, if the dominant (A) Form voicings of the D \flat , E, G and B \flat diminished chords are superimposed over the C root, a dominant series is created which may be employed as an extension series on any dominant chord – see Lesson 29, Fig. 1, bars 18, 20. (This device was first illustrated in Lesson 9, Fig. 7 in the original diminished formation.)

Fig. 10.

Figure 10 shows four dominant chords in (A) form: D \flat o (A), Eo (A), Go (A), and B \flat o (A). The bass line shows the corresponding diminished chords: Cx \sharp 9, Cx \sharp 11 \flat 9, Cx \sharp 13 \flat 9, and Cx \sharp 9 \flat 9.

This minor third series may also be played in root position (see Fig. 11).

Fig. 11.

Figure 11 shows five dominant chords in (A) form: D \flat o (A), Eo (A), Go (A), B \flat o (A), and D \flat o (A). The bass line shows the corresponding diminished chords: Cx \sharp 9, E \flat x \sharp 9, G \flat x \sharp 9, A \sharp x \sharp 9, and Cx \sharp 9.

Figures 12 and 13 illustrate the identical formations for the (B) Form.

Fig. 12.

Figure 12 shows five dominant chords in (B) form: Go (B), B \flat o (B), D \flat o (B), Eo (B), and Go (B). The bass line shows the corresponding diminished chords: Cx \sharp 9 \flat 9 (B), Cx \sharp 9, Cx \sharp 9, Cx \sharp 11 \flat 9, and Cx \sharp 9 \flat 9 (B).

Fig. 13.

Go (B) Bbo (B) Dbo (B) Eo (B) Go (B)

Cx^{b9} (B) Eb x^{b9} (B) Gbx^{b9} (B) Ax^{b9} (B) Cx^{b9} (B)

Figures 14 and 15 illustrates the identical formations for the dominant
 (C) Form.

Fig. 14.

Cx (C) Eb x (C) Gbx (C) Ax (C) Cx (C)

Cx^{#9} (C) Cx^{b9 #11} Cx¹³ Cx^{b9} Cx^{#9}

Fig. 15.

Cx (C) Eb x (C) Gbx (C) Ax (C) Cx (C)

Cx (C) Eb x (C) Gbx (C) Ax (C) Cx (C)

RULE: Any dominant chord may be extended by superimposing the diminished (A) or diminished (B) Form series one half step above the root (Figs. 10 and 12). A similar series may be built on the root employing the dominant (C) Form (Fig. 14).

A further interesting relationship of this dominant-diminished superimposition is illustrated in Figs. 16 and 17.

Figs. 16.

Do (A) Ab o (B) Gx ^{b9} (A) Dbx ^{b9} (B) Dbx (C)

Fig. 17.

Dbx (C) Gx (A) Modified Ab o ⁺⁶ Dbx ₃⁴ (C) Fx (C) Bx (A) Modified Co ⁺⁶ Fx ₃⁴ (C)

NOTE: Referring to Fig. 17, the diminished added sixth structure represents a root, seventh, third and the added sixth of the diminished scale of the root (021212121). There is a further implication of an dominant four-three structure in this voicing (Ab o ⁺⁶ or Db x (C) ₃⁴; Co ⁺⁶ or F x (C) ₃⁴); however, the o ⁺⁶ feeling appears stronger and is more practical within the scope of normal jazz mechanics.

DRILL: Study Figs. 1 through 5 for automatic facility. Explore Figs. 6 through 17 on the 12 dominant positions.

Figure 18 is a bass line for "By Myself" in F, illustrating the use of the altered dominant chords.

Fig. 18.

(F) $\text{IIIx}^{\text{b}9\text{II}}$ (A) $\text{IIIx}^{\text{b}9}$ (A) IIIx (A) V (C) $\text{IVx}^{\text{b}9}$ (A)

(F) IIIx^{II} (A) IIIx (A) Ix (B) $\text{Ix}^{\text{b}9}$ (B) IV (B) II (A)

(F) bVIx (B) V^{II} (A) $\text{V}^{\text{b}9}$ (A) I (A) IV (B) $\text{IIIx}^{\text{b}9\text{II}}$ (A)

BY MYSELF – Copyright © 1937 by DeSylva, Brown & Henderson, Inc., New York, N. Y. – Copyright Renewed. – Used by Permission.

(F) I^x (B) I^xb⁹ (B) IV (B) II (A) bVI^x (B) V^{II} (A) v^{b9} (A)

(F) I (A) I (C) I (B) VIIx (C) VIIx (B)

(F) $I\frac{4}{3}$ (A) VI (A) II (A) $bIIx$ (C) I (A) I (A)

LESSON 13.

The Suspended Minor, Half-diminished and Diminished (A) and (B) Forms

The following table describes the alteration technique of the minor, half-diminished and diminished chords:

minor chord	$\sharp\sharp 7, \sharp 7$	Fig. 1
half-diminished chord	$\sharp 7$	Fig. 2
diminished chord	$\sharp\sharp 7$	Fig. 3

Fig. 1.

Fig. 2.

Fig. 3.

$Cm\sharp\sharp 7$ $Cm\sharp 7$ $Cm 7$ $C\phi\sharp 7$ $C\phi 7$ $Co\sharp\sharp 7$ $Co 7$

The student will note that the suspended half-diminished and diminished chords are identical, although their resolutions are, of course, different.

Unlike the suspended dominant chord (V^{11}), which often passes to the succeeding chord while still suspended ($V^{11} - I$), the three chords under consideration here usually resolve as in Figs. 1, 2 and 3 before proceeding to a new chord.

In the (A) and (B) Forms, the identical alterations appear. Figure 4 illustrates the (A) Form in keys C to F and the (B) Form in keys F# to B, employing the following patterns:

C to F: II^{#7} (A) II (A) bIIx (B) I (A)
 F# to B: II^{#7} (B) II (B) bIIx (A) I (B)

Note that in moving from II to I through bIIx, the opposite form appears in the dominant.

Fig. 4.

(C) II^{#7} (A) II (A) bIIx (B) I (A) (Db) II^{#7} (A) II (A) bIIx (B) I (A)

(D) II^{#7} (A) II (A) bIIx (B) I (A) (Eb) II^{#7} (A) II (A) bIIx (B) I (A)

(E) II^{#7} (A) II (A) bIIx (B) I (A) (F) II^{#7} (A) II (A) bIIx (B) I (A)

(F#) II^{#7}(B) II(B) bIIx(A) I(B) (G) II^{#7}(B) II(B) bIIx(A) I(B)

(Ab) II^{#7}(B) II(B) bIIx(A) I(B) (A) II^{#7}(B) II(B) bIIx(A) I(B)

(Bb) II^{#7}(B) II(B) bIIx(A) I(B) (B) II^{#7}(B) II(B) bIIx(A) I(B)

Figure 5 illustrates the suspended half-diminished chord in the following patterns:

C to F: II^{φ#7}(A) II^φ(A) bIIx(C) I(A)
 F# to B: II^{φ#7}(B) II^φ(B) V(C) I(B)

The student will note that the ninth (2) of the suspended half-diminished (Fig. 5) and the suspended diminished (Fig. 6) has been omitted. This is necessary in order to avoid the diffuse sound of the suspension.

Fig. 5.

(C) $\Pi\phi^{\#7}$ (A) $\Pi\phi$ (A) $b\Pi x$ (C) I (A) (Db) $\Pi\phi^{\#7}$ (A) $\Pi\phi$ (A) $b\Pi x$ (C) I (A)

(D) $\Pi\phi^{\#7}$ (A) $\Pi\phi$ (A) $bIIx$ (C) I (A) (E b) $\Pi\phi^{\#7}$ (A) $\Pi\phi$ (A) $bIIx$ (C) I (A)

(E) $\Pi\phi^{\#7}$ (A) $\Pi\phi$ (A) $bIIx$ (C) I (A) (F) $\Pi\phi^{\#7}$ (A) $\Pi\phi$ (A) $bIIx$ (C) I (A)

(F#) $\Pi\phi^{#7}$ (B) $\Pi\phi$ (B) V (C) I (B) (G) $\Pi\phi^{#7}$ (B) $\Pi\phi$ (B) V (C) I (B)

(Ab) II ϕ ^{#7} (B) II ϕ (B) V (C) I (B) (A) II ϕ ^{#7} (B) II ϕ (B) V (C) I (B)

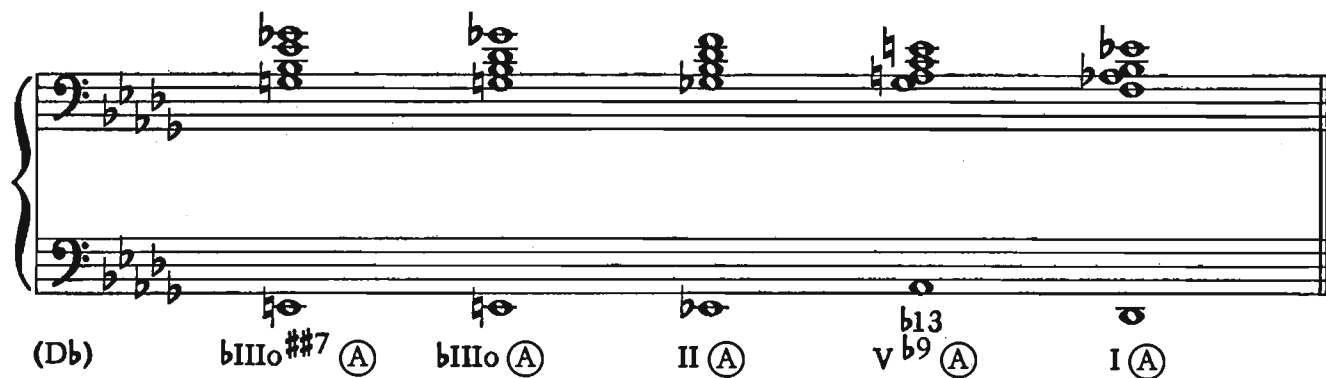
(Bb) II ϕ ^{#7} (B) II ϕ (B) V (C) I (B) (B) II ϕ ^{#7} (B) II ϕ (B) V (C) I (B)

Figure 6 illustrates the suspended diminished chord in the following patterns:

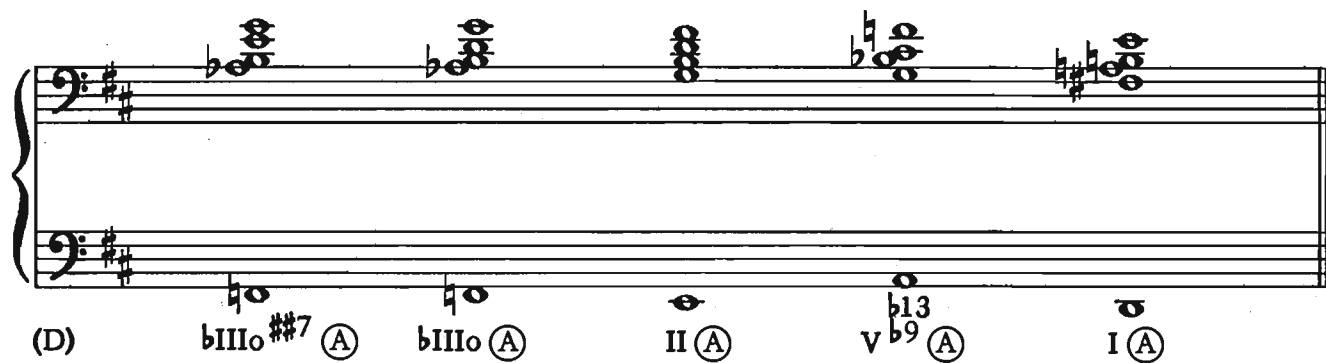
C to F: \flat III ϕ ^{#7} (A) \flat III ϕ (A) II (A) V \flat ¹³ (A) I (A)
 F \sharp to B: \flat III ϕ ^{#7} (B) \flat III ϕ (B) II (B) V (C) I (B)

Fig. 6.

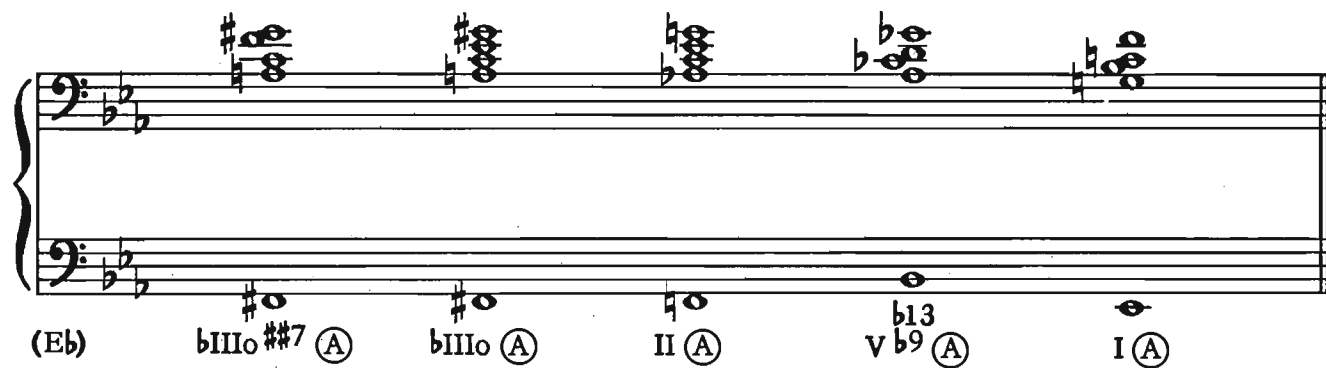
(C) \flat III ϕ ^{#7} (A) \flat III ϕ (A) II (A) V \flat ¹³ (A) I (A)



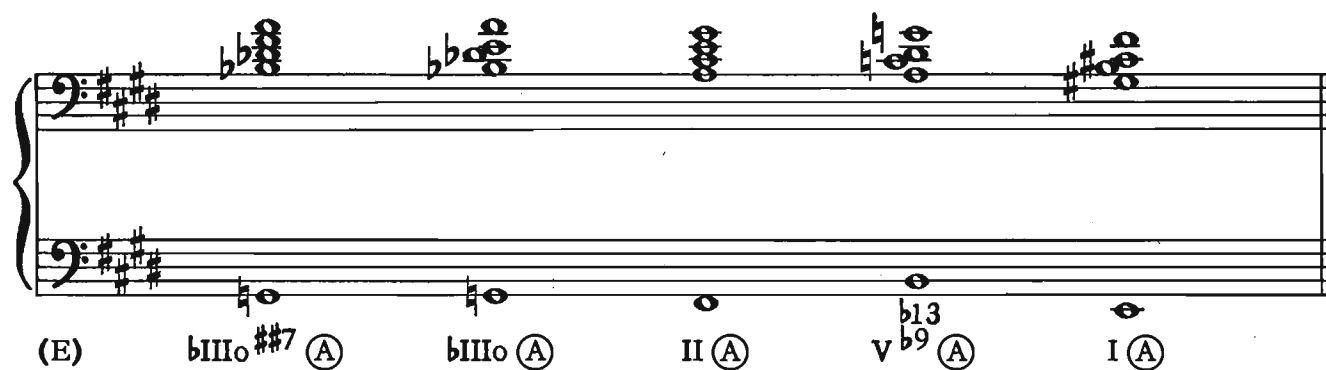
(Db) $\flat\text{III}^{\flat}\text{o}^{\sharp\sharp 7} \textcircled{\text{A}}$ $\flat\text{III}^{\flat}\text{o} \textcircled{\text{A}}$ $\text{II} \textcircled{\text{A}}$ $\text{V}^{\flat 13} \textcircled{\text{A}}$ $\text{I} \textcircled{\text{A}}$



(D) $\flat\text{III}^{\flat}\text{o}^{\sharp\sharp 7} \textcircled{\text{A}}$ $\flat\text{III}^{\flat}\text{o} \textcircled{\text{A}}$ $\text{II} \textcircled{\text{A}}$ $\text{V}^{\flat 13} \textcircled{\text{A}}$ $\text{I} \textcircled{\text{A}}$



(Eb) $\flat\text{III}^{\flat}\text{o}^{\sharp\sharp 7} \textcircled{\text{A}}$ $\flat\text{III}^{\flat}\text{o} \textcircled{\text{A}}$ $\text{II} \textcircled{\text{A}}$ $\text{V}^{\flat 13} \textcircled{\text{A}}$ $\text{I} \textcircled{\text{A}}$



(E) $\flat\text{III}^{\flat}\text{o}^{\sharp\sharp 7} \textcircled{\text{A}}$ $\flat\text{III}^{\flat}\text{o} \textcircled{\text{A}}$ $\text{II} \textcircled{\text{A}}$ $\text{V}^{\flat 13} \textcircled{\text{A}}$ $\text{I} \textcircled{\text{A}}$

Musical notation for the F major chord progression. The top staff shows the triads for each chord: F major (F, A, C), A major (A, C, E), D major (D, F, A), F major with a flat 13 (F, A, C, E♭), and F major (F, A, C). The bottom staff shows the bass line notes: F, A, D, F, C.

(F) $\flat\text{III}\text{o}\sharp\sharp 7$ (A) $\flat\text{III}\text{o}$ (A) II (A) V $\flat 13$ (A) I (A)

Musical notation for the F# major chord progression. The top staff shows the triads for each chord: F# major (F#, A#, C#), B major (B, D#, F#), D major (D, F, A), C major (C, E, G), and F# major (F#, A#, C#). The bottom staff shows the bass line notes: F#, B, D, C, F#.

(F#) $\flat\text{III}\text{o}\sharp\sharp 7$ (B) $\flat\text{III}\text{o}$ (B) II (B) V (C) I (B)

Musical notation for the G major chord progression. The top staff shows the triads for each chord: G major (G, B, D), B major (B, D#, F#), D major (D, F, A), C major (C, E, G), and G major (G, B, D). The bottom staff shows the bass line notes: G, B, D, C, G.

(G) $\flat\text{III}\text{o}\sharp\sharp 7$ (B) $\flat\text{III}\text{o}$ (B) II (B) V (C) I (B)

Musical notation for the Ab major chord progression. The top staff shows the triads for each chord: Ab major (Ab, Bb, Db), Bb major (Bb, Db, Fb), D major (D, F, A), C major (C, E, G), and Ab major (Ab, Bb, Db). The bottom staff shows the bass line notes: Ab, Bb, Db, C, Ab.

(Ab) $\flat\text{III}\text{o}\sharp\sharp 7$ (B) $\flat\text{III}\text{o}$ (B) II (B) V (C) I (B)



(A) $\flat\text{III}\text{I}\text{o}\sharp\sharp 7$ (B) $\flat\text{III}\text{I}\text{o}$ (B) II (B) V (C) I (B)



(Bb) $\flat\text{III}\text{I}\text{o}\sharp\sharp 7$ (B) $\flat\text{III}\text{I}\text{o}$ (B) II (B) V (C) I (B)



(B) $\flat\text{III}\text{I}\text{o}\sharp\sharp 7$ (B) $\flat\text{III}\text{I}\text{o}$ (B) II (B) V (C) I (B)

Figure 7 is a bass line for "Better Luck Next Time" in F, illustrating the use of these various suspensions. In bar 29 the use of the $\text{m}\sharp\sharp$ chord is illustrated.

I (A) #I (A) I (A) VIIIm^{#7} (A) VIIIm (A)

IIIx (A) bVIIx (B) III^{#7} (B) III (B) VIx (B) VIx^{b9} (B)

III₂ (A) III (B) VI^{#7} (A) VI (A) IIx (A) II^{#7} (A) II (A)

V (A) II (A) V (A) bV^{ø#7} (B) bV^ø (B) IV^{o#7} (B) IV^o (B)

III^{#7} (B) III (B) VIx (B) bIIIx (A) II^{#7} (A) II^{#7} (A)

II (A) bIIx (C) I (A) #I (A) I (A)

Figure 8 illustrates the minor added sixth chord. In all cases of the added sixth (+6) chord, the seventh is omitted and the *sixth tone of the prevailing mode* is added.

Fig. 8.

Dm⁺⁶ (A) Am⁺⁶ (B)

LESSON 14.

Melodic Adjustment – (A) and (B) Forms

Although in jazz terms the principle of the (A) and (B) Forms is to establish an interesting harmonic underpinning for an improvised line, these forms are often employed to support a straight melody. As a result an occasional conflict will arise between a melodic tone and the voicing.

Major Chord: Conflict seldom arises with the major chord since most melodic tones fall in the appropriate *Ionian* mode.

Dominant Chord: Adjustments on the dominant chord are quite simply made since this chord allows for so many alterations. Fig. 1 illustrates the usual conflicts and their adjustments. In the seventh example of Fig. 1 the C# does not represent a conflict as much as it does a tension, which is permissible.

Fig. 1.

The figure displays musical notation for three measures, each illustrating a conflict and its adjustment for a dominant chord. The notation is written on a grand staff (treble and bass clefs). The first measure shows a conflict between the 3rd and 7th of the chord and the 2nd and 6th of the scale, with an adjustment provided. The second measure shows a conflict between the 3rd and 7th of the chord and the 2nd and 6th of the scale, with an adjustment provided. The third measure shows a conflict between the 3rd and 7th of the chord and the 2nd and 6th of the scale, with an adjustment provided. The labels below the staff are: (C) V (A), V11 (A), V (A), Vb9 (A), V (A), and Vb9 (A) with a b13 alteration.

Measure	Conflict	Adjustment
1	3rd and 7th of chord vs 2nd and 6th of scale	Adjustment provided
2	3rd and 7th of chord vs 2nd and 6th of scale	Adjustment provided
3	3rd and 7th of chord vs 2nd and 6th of scale	Adjustment provided

(C) V (A) V11 (A) V (A) Vb9 (A) V (A) Vb9 (A) b13

(C) V (A) V#11 (A) bIIx (B) bIIx (C)

tension adjustment conflict adjustment

Minor Chord: The minor chords present the majority of conflicts in playing straight melody. The normal solution is to lower the ninth a major second to the eighth or octave of the root (Fig. 2). The symbol 8 over the Roman numeral indicates this adjustment.

Fig. 2.

(C) II (A) II⁸ (A) Vm (A) Vm⁸ (A)

conflict adjustment conflict adjustment

In dealing with minor and half-diminished chords, a special problem arises in all keys with the III (A) and (B) Form and VII (A) and (B) Form voicings, since the ninth of each voicing does not appear in the prevailing key (Fig. 3). This is due to the half steps in the major scale: 3-4 and 7-8. Here again, the ninth must be lowered to the octave in order to make an adjustment (Fig. 4). All other minor and half-diminished chords in melodic conflict follow these rules.

Fig. 3.

(C) III (A) VII (B) (F) III (B) VII (A)

Fig. 4.

(C) III (A) III (A) VII (B) VII (B)

conflict adjustment conflict adjustment

The figure shows a musical score with two systems. Each system has a treble and bass staff. The first system shows a progression from (F) III (B) to 8 III (B). The second system shows a progression from VII (A) to 8 VII (A). Labels 'conflict' and 'adjustment' are placed under the first and second measures of each system, respectively, indicating where the chords are adjusted for better voicing.

(F) III (B) 8 III (B) VII (A) 8 VII (A)

Diminished Chord: Conflict seldom arises in the diminished voicings; in any case, the ninth in either (A) or (B) Forms may be lowered a whole step for consonance.

Figure 5 illustrates the various adjustment problems in "Poor Butterfly" in D \flat .

Fig. 5.

The figure shows two systems of musical notation. The first system shows a progression from (Db) 8 III (A) to bIIIX (B). The second system shows a progression from II (A) to bIIIX (B). The third system shows a progression from I (A) to IVx (B). The fourth system shows a progression from I (A) to VIIIM (A). The fifth system shows a progression from I (A) to Im (B). The sixth system shows a progression from IVx (B) to V (A). The labels (Db), III (A), bIII (A), bIIIX (B), II (A), VIx b9 (A), II (A), bIIIX (B), V (A), I (A), IVx (B), I (A), VIIIM (A), I (A), Im (B), IVx (B) are placed under the corresponding measures.

(Db) 8 III (A) bIII (A) bIIIX (B) II (A) VIx b9 (A) II (A) bIIIX (B) V (A)

(Db) I (A) IVx (B) I (A) VIIIM (A) I (A) Im (B) IVx (B)

POOR BUTTERFLY – Copyright 1916 by Harms, Inc. – Used by Permission.

(Db) VIIx^{b13}_{b9} (A) bVIIx (A) VIx (A) III (A) VIx (A) VIx^{b13}_{b9} (A) IIx (B)

(Db) II (A) V (A) I (A) VI $\sharp\sharp$ (B) VI \sharp (B) VI (B) II \times (B)

(Db) II⁸ (A) VIx^{b13} (A) II (A) bIIx (B) V (A) I (A) IVx (B)

(D \flat) I (A) VII M (A) I (A) Im (B) IVx (B) VIIx ^{b13} (A) bVIIx (A)

(D \flat) VIx (A) III (A) VIx (A) ⁸ II (A) ⁸ III (A) IVm (A) bVIIx (A)

(D \flat) VI₂ (A) IV \emptyset (A) III (A) VIx (A) II^{#7} (A) II^{#7} (A)

(D \flat) II (A) V (A) ⁸ II \emptyset (A) V (A) I (A) #I (A) I (A)

LESSON 15.

Right-Hand Modes with (A) and (B) Forms

In Vol. I, Section VI a thorough study of applying modes or *displaced scales* to jazz improvisation was made. In this study the following principles were established:

CHORD QUALITY	IMPROVISING FRAME
Major	Ionian Mode (1-1)
Dominant	Mixolydian Mode (5-5)
Minor II	Dorian Mode (2-2)
Minor III	Phrygian Mode (3-3) or temporary Dorian
Minor VI	Aeolian Mode (6-6) or temporary Dorian
Half-diminished	Locrian Mode (7-7)
Diminished	Semitone combination: 0 2 1 2 1 2 1 2 1

The general application of these modes to the (A) and (B) Forms is identical to that assigned the basic scale-tone chords in Vol. I.

Figure 1 illustrates the major (A) and (B) Forms with the appropriate modes.

RULE: The major (A) and (B) Forms employ the Ionian mode.

Fig. 1.

Ionian of C

CM (A)

Ionian of G

GM (B)

Figure 2 illustrates the dominant (A) and (B) Forms with the appropriate modes.

RULE: The dominant (A) and (B) Forms employ the Mixolydian mode. Altered dominants studied in Lesson 12 require similar adjustments in the appropriate modes.

Fig. 2.



In Vol. I, Lesson 44 the special problems of the minor chord were considered. These special problems rest with the fact that the minor chord appears in three positions of the diatonic scale – II, III and VI. We learned in Vol. I that:

II is always II
 III may be III
 III may be temporary II
 VI may be VI
 VI may be temporary II

All other minors are considered as temporary II.

Figure 3 illustrates the minor (A) and (B) Forms with the appropriate modes for the function of II.

RULE: In all II chords or temporary II chords the minor (A) and (B) Forms employ the Dorian mode. Exceptions involving III (Phrygian) and VI (Aeolian) may still remain, although the Form itself is constructed as a temporary II.

Fig. 3.

Figure 3 displays two musical staves. The left staff is labeled "Dorian of C" and shows a scale starting on C (middle C) with notes C, D, E, F, G, A, B, C. The right staff is labeled "Dorian of G" and shows a scale starting on G (below middle C) with notes G, A, B, C, D, E, F#, G. Below each staff, the corresponding minor chord is indicated: "Dm (A) (II of C)" for the left and "Am (B) (II of G)" for the right.

Figure 4 illustrates the minor (A) and (B) Forms with the appropriate modes for the function of III as a temporary II.

RULE: In functions in which III appears as a temporary II, the minor (A) and (B) Forms employ the Dorian mode of the temporary key.

Fig. 4.

Figure 4 displays two musical staves. The left staff is labeled "Dorian of D" and shows a scale starting on D (below middle C) with notes D, E, F#, G, A, B, C#, D. The right staff is labeled "Dorian of G" and shows a scale starting on G (below middle C) with notes G, A, B, C, D, E, F#, G. Below each staff, the corresponding minor chord is indicated: "Em (A) (temp. II of D)" for the left and "Am (B) (temp. II of G)" for the right.

Figure 5 illustrates the minor (A) and (B) Forms with the appropriate modes for the function of III as III.

RULE: In functions in which III appears as III, the minor (A) and (B) Forms employ the Phrygian mode of the prevailing key. In this case the ninth *must* be lowered to eight (octave of the root).

Fig. 5.

Figure 5 displays two musical staves. The left staff is labeled "Phrygian of C" and shows a scale starting on C (middle C) with notes C, D, E, F, G, A, Bb, C. The right staff is labeled "Phrygian of F" and shows a scale starting on F (below middle C) with notes F, G, A, Bb, C, D, Eb, F. Below each staff, the corresponding minor chord is indicated: "Em (A) (III of C)" for the left and "Am (B) (III of F)" for the right.

Figure 6 illustrates the minor (A) and (B) Forms with the appropriate modes for the function of VI as a temporary II.

RULE: In functions in which VI appears as a temporary II, the minor (A) and (B) Forms employ the Dorian mode.

Fig. 6.

Figure 6 displays two musical examples in grand staff notation. The left example is for Ebm (A) (temp. II of Db), showing the Dorian mode of Db (Bb, C, D, Eb, F, G, Ab) in the treble clef and the Ebm triad in the bass clef. The right example is for Bbm (B) (temp. II of Ab), showing the Dorian mode of Ab (G, Ab, Bb, C, D, Eb, F) in the treble clef and the Bbm triad in the bass clef.

Figure 7 illustrates the minor (A) and (B) Forms with the appropriate modes for the function of VI as VI.

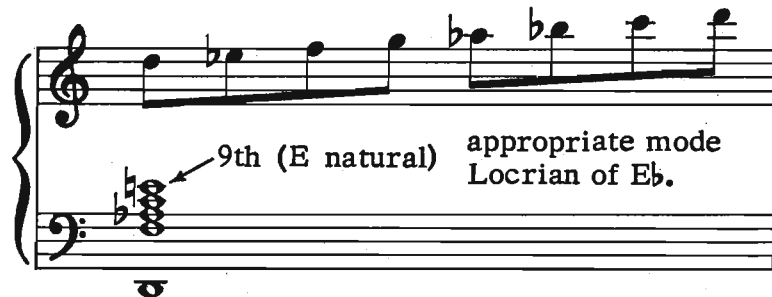
RULE: In functions in which VI appears as VI, the minor (A) and (B) Forms employ the Aeolian mode of the prevailing key. No adjustment of the ninth is necessary.

Fig. 7.

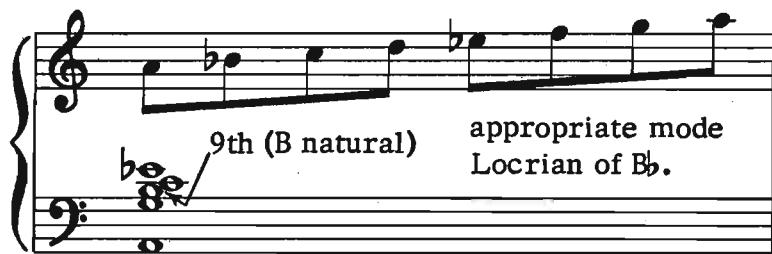
Figure 7 displays two musical examples in grand staff notation. The left example is for Ebm (A) (VI of Gb), showing the Aeolian mode of Gb (F, Gb, Ab, Bb, C, Db, Eb) in the treble clef and the Ebm triad in the bass clef. The right example is for Bbm (B) (VI of Db), showing the Aeolian mode of Db (C, Db, Eb, F, G, Ab, Bb) in the treble clef and the Bbm triad in the bass clef.

The half-diminished (A) and (B) Forms present a special problem, since the ninth employed in these voicings does not fall in the appropriate mode (Locrian 7-7) (see Fig. 8).

Fig. 8.



Dø (A) (temp. II^{b5} of C)



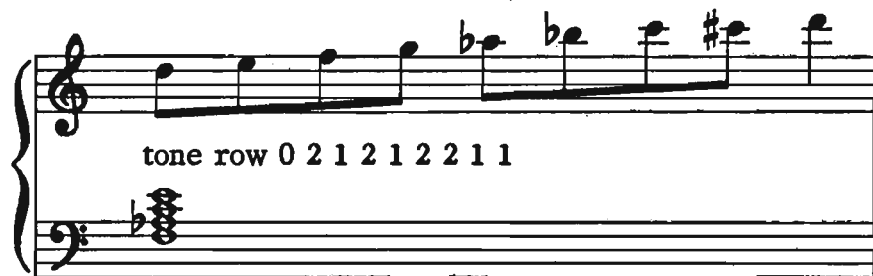
Aø (B) (temp. II^{b5} of G)

The half-diminished chord, which is the weakest in terms of key inference of the four natural qualities (M, x, m, ϕ), is further weakened by the introduction of the ninth, since this tone destroys the tonic of the implied key. As a result, the half-diminished ninth (A) and (B) Form voicings assume the non-key reference found in the diminished chord. The most practical solution here is to build a tone-row similar in structure to that employed by the diminished chord. The tone-row is as follows:

0 2 1 2 1 2 2 1 1 (See Fig. 9)

RULE: The half-diminished (A) and (B) Forms employ the tone-row 0 2 1 2 1 2 2 1 1. The adjusted half-diminished (ϕ^*) takes the same tone row.

Fig. 9.



Dø (A) (temp. II^{b5} (A) of C)



Aø (B) (temp. II^{b5} (B) of G)

Figure 10 illustrates the diminished (A) and (B) Forms with the appropriate tone-row: 0 2 1 2 1 2 1 2 1.

RULE: The diminished (A) and (B) Forms employ the tone-row 0 2 1 2 1 2 1 2 1. The adjusted diminished (o) takes the same tone row.

Fig. 10.



Do (A) (temp. II^{b7} (A) of C)

Ao (B) (temp. II^{b7} (B) of G)

DRILL: Explore the (A) and (B) Form voicings for the sixty chords with the appropriate modes or tone-rows. Figure 11 is a bass line for "Ten Cents a Dance" in E_b.

Fig. 11.

The musical score consists of four systems, each with a grand staff (treble and bass clefs). The bass line is written in a single staff, and the chords are indicated by letters in circles below the staff. The key signature is one flat (B-flat).

System 1:

- Chords: I (A), VI (B), $\overset{8}{\text{II}}$ (A), V^{b9} (A), $\overset{8}{\text{VI}}^{\frac{4}{3}}$ (B), bIII^{o} (A)

System 2:

- Chords: II (A), bIIx (B), I (A), VI (B), $\overset{8}{\text{II}}$ (A), bIIx (C)

System 3:

- Chords: I (A), IVx (A), VIIm (A), IIx (A), $\overset{8}{\text{III}}^{\text{o}}$ (A), VIx (A)

System 4:

- Chords: $\overset{8}{\text{II}}$ (A), VII (A), $\overset{8}{\text{III}}^{\text{o}}$ (A), VIx (A), $\overset{8}{\text{II}}^{\#7}$ (A), $\overset{8}{\text{II}}$ (A)

TEN CENTS A DANCE – Copyright 1930 by Harms, Inc. – Used by Permission.

$\flat V \emptyset^8 (B)$ $VIIx (B)$ $III^8 (A)$ $III^8 (A)$ $\flat IIIx (B)$ $II^8 (A)$ $V (A)$

$I (A)$ $VI (B)$ $II^8 (A)$ $v \flat 9 (A)$ $I (A)$ $IVx (A)$

$VIIIm (A)$ $IIIx (A)$ $III^8 \emptyset (A)$ $VIx \flat 9^{\flat 13} (A)$ $IVm (B)$ $\flat VIIx (B)$

$III^8 (A)$ $VI (B)$ $II (A)$ $v \flat 9 (A)$ $I (A)$ $I (A)$

LESSON 16.

Ⓐ and Ⓑ Form Summation

In view of the complexity of the Ⓐ and Ⓑ Form system, this chapter will summarize the important facts considered in the previous fifteen lessons. This summation will bring not only a distillation of the material studied, but will also offer the student an easily accessible outline for convenient visual reference. In the following outline all interval combinations are based on the *prevailing mode of the chord*.

The Major Chord:

I or temporary I of a parent key

Keys C to F: Ⓐ Form; 3 5 6 2 (Ionian Mode)

Keys F \sharp to B: Ⓑ Form; 6 2 3 5 (Ionian Mode)

The Dominant Chord:

V or temporary V of a parent key

Keys C to F: Ⓐ Form; 7 2 3 6 (Mixolydian Mode)

Keys F \sharp to B: Ⓑ Form; 3 6 7 2 (Mixolydian Mode)

The Minor Chord:

II or temporary II of a parent key

Keys C to F: Ⓐ Form; 3 5 7 2 (Dorian Mode)

Keys F \sharp to B: Ⓑ Form; 7 2 3 5 (Dorian Mode)

The Half-Diminished Chord:

II \flat or temporary II \flat of a parent key

Keys C to F: Ⓐ Form; 3 \flat 5 7 2 (Dorian Mode)

Keys F \sharp to B: Ⓑ Form; 7 2 3 \flat 5 (Dorian Mode)

The Diminished Chord:

II $\flat\flat$ or temporary II $\flat\flat$ of a parent key

Keys C to F: Ⓐ Form; 3 \flat 5 \flat 7 2 (Dorian Mode)

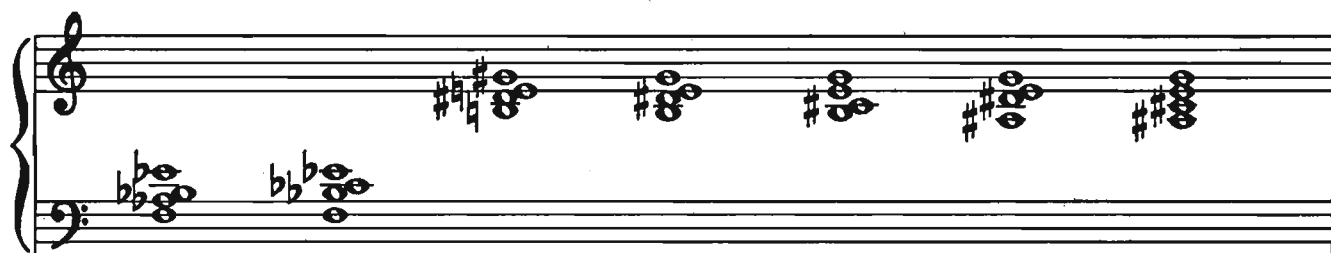
Keys F \sharp to B: Ⓑ Form; \flat 7 2 3 \flat 5 (Dorian Mode)

Figure 1 illustrates the sixty jazz chords in their appropriate Ⓐ and Ⓑ Forms. The modified half-diminished and diminished Ⓑ Forms are also included.

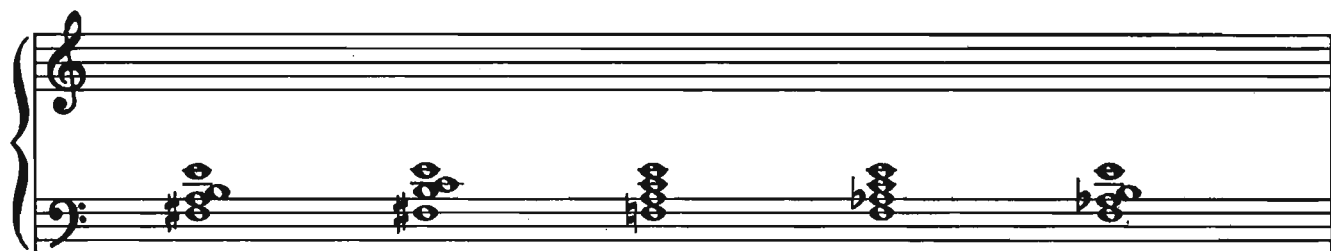
Fig. 1.



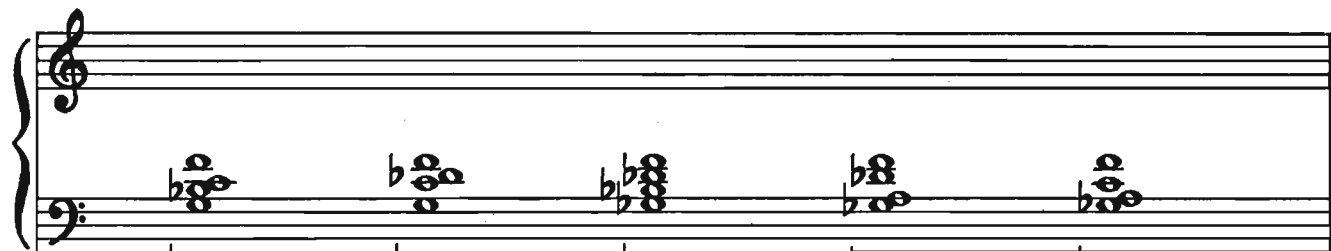
CM (A) Cx (A) Cm (B) Cø (B) C⁸ø (B) Co (B) C⁸Co (B)



DbM (A) Dbx (B) C#m (B) C#ø (B) C⁸#ø (B) C#o (B) C⁸#o (B)



DM (A) Dx (B) Dm (A) Dø (A) Do (A)



EbM (A) Ebx (B) Ebm (A) Ebø (A) Ebo (A)

EM (A) Ex (B) Em (A) Eø (A) Eo (A)

FM (A) Fx (B) Fm (A) Fø (A) Fo (A)

F#M (B) F#x (B) F#m (A) F#ø (A) F#o (A)

GM (B) Gx (A) Gm (A) Gø (A) Go (A)

$A\flat M \textcircled{B}$ $A\flat x \textcircled{A}$ $A\flat m \textcircled{B}$ $A\flat \emptyset \textcircled{B}$ $\overset{8}{A\flat \emptyset} \textcircled{B}$ $A\flat o \textcircled{B}$ $\overset{8}{A\flat o} \textcircled{B}$

$A M \textcircled{B}$ $A x \textcircled{A}$ $A m \textcircled{B}$ $A \emptyset \textcircled{B}$ $\overset{8}{A \emptyset} \textcircled{B}$ $A o \textcircled{B}$ $\overset{8}{A o} \textcircled{B}$

$B\flat M \textcircled{B}$ $B\flat x \textcircled{A}$ $B\flat m \textcircled{B}$ $B\flat \emptyset \textcircled{B}$ $\overset{8}{B\flat \emptyset} B$ $B\flat o \textcircled{B}$ $\overset{8}{B\flat o} \textcircled{B}$

$B M \textcircled{B}$ $B x \textcircled{A}$ $B m \textcircled{B}$ $B \emptyset \textcircled{B}$ $\overset{8}{B \emptyset} \textcircled{B}$ $B o \textcircled{B}$ $\overset{8}{B o} \textcircled{B}$

Automatic, memorized facility with Fig. 1 is imperative in employing these forms of the sixty chords.

INVERSIONS: When an octave is formed between the bass note of the voicing and the root, use the opposite form.

Figure 2 illustrates a bass line for "Right As The Rain" in (A) and (B) Forms.

Fig. 2.

Figure 2 illustrates a bass line for "Right As The Rain" in (A) and (B) Forms. The figure consists of three systems of musical notation. Each system has a grand staff with a treble and bass clef. The bass line is written in the bass clef, and the treble clef part shows chord voicings. The first system contains four measures with chords: $bV\emptyset$ (A), IVm (A), $IIIx$ (C), and $bIIIx$ (B). The second system contains five measures with chords: II (A), V (A), I (A), IV (B), and $VIIx$ (C). The third system contains six measures with chords: $bVIIx$ (A), VI (B), II (A), vb^9 (A), $I \frac{4}{3}$ (A), and $I \frac{4}{3}$ (A).

RIGHT AS THE RAIN (E. Y. Harburg and Harold Arlen) – Copyright © 1944 by The Players Music Corporation – Used by Permission.

IIx^{B} V^{b9} $\text{I}^{\frac{4}{3}}$ VI^{B} II^{A} V^{b9}
 V root

$\text{I}^{\frac{4}{3}}$ VI^{B} Vm^{A} IVm^{A} $\text{I}^{\frac{4}{3}}$ V^{b9}
 V root

$\text{I}^{\frac{4}{3}}$ $\text{I}^{\frac{4}{3}}$ IIx^{B} V^{A} $\text{I}^{\frac{4}{3}}$ $\text{I}^{\frac{4}{3}}$ IIIx^{C}
 V root

VI^{B} VIx^{A} VI^{B} IIx^{B} II^{A} V^{A} bV^{A}

IVm (A) IIIx (C) bIIIx (B) II (A) II (A) V root

I 3/4 (A) bVo (A) V root I 3/4 (A) IIIx (C)

VIx II (A) VIx (A) IIx (B) II (A) Vb9 (A) I (A)

SECTION II

Solo Piano

LESSON 17.

Solo Piano (General)

The first systematic application of (A) and (B) Form idioms to modern popular piano was made by Cy Walter. Walter drew upon the various harmonic resources of Chopin, Scriabin, Albeniz, Debussy and Rachmaninoff to forge these elements into a handsome frame for a popular tune.

This stream of improvisation stems from the bravura pianists of the Nineteenth Century (Liszt, Busoni) and appears in an American line of descent from Leopold Godowsky through Herman Wasserman and George Gershwin to Walter.

The (A) and (B) Form voicings represent a practical distillation of harmonic devices found in Nineteenth- and early Twentieth-Century piano. Perhaps the most familiar employment of these idioms is in the classical piano concerto of the period. In general, the (A) Form can be traced back to Chopin, the more modern (B) Form derives from Ravel.

Cy Walter is an important figure in the development of modern vernacular piano and is undoubtedly the master figure of a school of pianism variously known as "society" or "cocktail" piano.

In the Forties the reaction within strict jazz ranks against the romantic individualism of the Thirties resulted in the re-assignment of the piano to the minor role of an accompanying unit in a rhythm section that occasionally played "horn-like" lines in the right hand, supported by 7-3 shells in the left (Bud Powell).

Post-Tatum piano is a non-solo, group piano style invariably supported by bass and drums. Isolated forays of solo explorations by Dave Brubeck, Dave McKenna, Lou Levy and others have been inconclusive, precisely because of the flagging nature of these explorations. As a result, general mainstream solo piano remains in a crippled state. Oscar Peterson and Bill Evans are the two figures in the contemporary scene capable of dealing with the problems of solo piano, but, up to this point, neither Peterson nor Evans has elicited any sustained interest in this medium. (See note.)

Walter is not a jazz pianist, yet his architectural approach to contemporary improvisation remains the finest expression of this ultimate challenge to all pianists — the keyboard as an unsupported "orchestra."

The name of Ellis Larkins should also be mentioned here, although this pianist has remained within the circumscribed limits of the accompanist's art.

NOTE: The original compositions of Powell ("Un Poco Loco," "Glass Enclosure," "Parisienne Thoroughfare," "Dusk in Sandi") are fantastic, surreal explorations in the tonal and rhythmic elements of contemporary jazz. Many of these compositions were performed unaccompanied. It would seem that any future developments in solo jazz piano would emanate from the point achieved by Powell in the late Forties.

The primary devices of contemporary solo piano are as follows:

1. Improvised lines (Vol. I)
2. Mixed positions (Vol. III, Section II)
3. 7-3-7 design (Vol. III, Section III)
4. Block chords (Vol. III, Section IV)
5. (A) and (B) Forms (Vol. IV, Section I)
6. Swing bass (modified) (Vol. IV, Section II)
7. "Walking" bass lines (Vol. IV, Section II)
8. Left-hand arpeggiation (Vol. IV, Section II)

Succeeding chapters will deal with modified swing bass, "walking" bass lines and left-hand arpeggiation. In general, it is permissible to employ any device considered in this present volume, or in previous volumes, when dealing with solo piano — surely a "moment of truth" for any jazz pianist.

SWING BASS (MODIFIED)

This idiom involves the (A) and (B) Forms supplemented by swing bass designs between the voicings and their roots.

"WALKING" BASS LINES

These lines simulate those played by a bassist in a modern jazz group. Such contrapuntal lines move in symmetry with the foot beat.

LEFT-HAND ARPEGGIATION

This is an ad-lib concerto device to create a harp-like underpinning for an ad-lib melodic line.

Figure 1 is a bass line for "But Not For Me" in E_b employing (A) and (B) Forms.

Fig. 1.

pick-up
 $V^{*s} // I VI / II \flat IIx / I / VI / IIx / II \flat IIx / Ix VI / Vm Ix / IV /$
 (A) (A)(B) (A) (C) (A) (B) (B) (A) (C) (B)(B) (B) (B) (B)

$\flat VIIx / III / VI / II^{*'} / II / \flat VIx / V^{*s} / I VI / II \flat IIx / I / VI /$
 (B) (A) (B) (A) (A) (A) (A) (A)(B) (A) (C) (A) (B)

$IIx / II \flat IIx / Ix VI / Vm Ix / IV / \flat VIIx / III / \flat IIIx / II / \flat IIx /$
 (B) (A) (C) (B)(B) (B)(B) (B) (B) (A) (B) (A) (C)

$I^{+s} / I^{+s} //$
 (A) (A)

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LESSON 18.

Root-Chord Patterns – (A) and (B) Forms

The principle of modified swing bass to be considered here demands the ability of the student to make quick weight displacements from any root to any chord or from any chord to any root.

This technique can best be achieved by drill studies based upon our original II-V-I pattern appearing in varying root-chord designs: In the following designs “R” will indicate the root; “ch” will indicate the voicing (chord).

Design 1: R - ch - R - ch - R - ch

Fig. 1. Key of C

(C) II (A) V (A) I (A)

Fig. 2. Key of G



In general, the register employed by the roots is the second octave below middle C (Fig. 3). Roots may be played below, but seldom above, this octave.

Fig. 3.



The technical problem of these quick displacements can be aided by the following suggestions:

1. Free swinging arm moving from a combined shoulder-elbow-wrist hinge movement
2. Non-visual drill to encourage muscular-tactile automation (since the hand moves faster than the eye, it is important to free any normal movement from a visual "lag")
3. Suggested "stagger" practice of mastering II root to II chord; II chord to V root; V root to V chord, etc.

Design 2: ch - R - ch - R - ch - R

Fig. 4. Key of D \flat



Fig. 5. Key of A \flat



Design 3: R - ch - ch - R - R - ch

Fig. 6. Key of E \flat

(E \flat) II (A) V (A) I (A)

Fig. 7. Key of A \flat

(A \flat) II (B) V (B) I (B)

Design 4: ch - R - R - ch - ch - R

Fig. 8. Key of F

(F) II (A) V (A) I (A)

Fig. 9. Key of B \flat

(B \flat) II (B) V (B) I (B)

DRILL: Practice these four designs on II-V-I patterns as follows:

Keys C to F:	II	V	I
	(A)	(A)	(A)
Keys F \sharp to B:	II	V	I
	(B)	(B)	(B)

Figure 10 is a bass line for "Be My Love" in the key of G. Improvise on Fig. 10. Voicings and roots may be pedaled so long as the right-hand improvisation is not smeared.

Fig. 10.

#IVx (B) V (B) I (B) IV (A) VII (A)

IIIx ^{b13} (A) VI (A) ^{bVø} (B) VIIx (C)

IIIx (A) ^{#Io} (B) II (B) II (B) ^{#IIo} (B) III (B)

III (B) VI (A) IIx (A) II (B) V (B)

I (B) IV (A) VII (A) IIIx ^{b9} (A)

VI (A) ^{bVø} (B) VIIx (C) IIIx (A)

BE MY LOVE (Lyric by Sammy Cahn, Music by Nicholas Brodsky) — © Copyright 1949, 1950, 1951 Metro-Goldwyn-Mayer, Inc., New York, N. Y. — Rights throughout the world controlled by MILLER MUSIC CORPORATION, New York, N. Y. — Used by Permission.



LESSON 19.

Root-Voicing, Voicing-Root Patterns, (A) and (B) Forms — Ballad

Figure 1 illustrates a root-voicing, voicing-root treatment of a ballad. The principle here is one of constantly shifting patterns to sustain architectural interest. Each root-voicing or voicing-root unit may be pedaled, providing melodic or improvisational phrases are not smeared.

Figure 1 is a bass line for "My Ship" in the key of F.

NOTE: In bar 24 the use of the (B) Form is to preserve the prevailing voice-leading.

Fig. 1.

The musical score consists of seven staves of music in bass clef, each with a key signature of one flat (B-flat). The notation includes chords and figured bass (numerical figures in circles). The chords are labeled as follows:

- Staff 1: pick-up V (A) I (A) VIx (B) II (A) V (A) I (A) VIx (B)
- Staff 2: II (A) V (A) I (A) VIx (B) II (A) II⁸₂ (A) VIIm (A) IIIx (A)
- Staff 3: VI (A) IIx (A) II⁸ (A) V (A) I (A) VIx (B)
- Staff 4: II (A) V (A) I (A) VIx (B) II (A) V (A)
- Staff 5: I (A) VIx (B) II (A) II⁸₂ (A) VIIm (A) IIIx (A)
- Staff 6: VI (A) IIx (A) II⁸ (A) V (A) I (A) VI (A) II⁸ (A) V (A)
- Staff 7: bVIx (B) V (A) II (A) V^{II} (A) I (A) VIIx (C)

MY SHIP (Ira Gershwin and Kurt Weill) – Copyright © 1941 by Chappell & Co., Inc., – Used by Permission.

III (B) VI (A) III (B) VI (A) ⁸bV_m (B) VII_x (B) III (B) VI_x (B)

II (B) II (A) V (A) I (A) VI_x (B) II (A) V (A)

I (A) VI_x (B) II (A) V (A) I (A) ^bVII_x (B) VI_x (B)

II (A) ⁸II₂ (A) VII_m (A) III_x ^{b13}_{b9} (A) VI (A) II_x ^{b13}_{b9} (A) II (B) V ^{b9} (B) I (B) I (A)

LESSON 20.

Root-Voicing, Voicing-Root Patterns, (A) and (B) Forms — Bass Fifths

Figure 1 illustrates a root-voicing, voicing-root treatment of "Where Are You?" Here the fifth of each chord has been joined with the root in order to increase the resonance of the left-hand design. This device is most effective in slow, pedaled settings. It is only usable on qualities that employ perfect fifths (M, x, m); the diminished fifth sets up unsupportable overtones in the bass register. Inversions are also excluded.

Fig. 1.

The musical score consists of eight staves of music in bass clef. Each staff contains a sequence of chords indicated by letters and Roman numerals in circles. The chords are as follows:

- Staff 1: I (B), IVm (B), III (B), ⁸bIIlo (B), II (B), vII (B)
- Staff 2: I (B), IV (A), VII (A), ^bVIIx (B), VI (A), IIx (A), I⁴₃ (B), VI (A)
- Staff 3: II (B), V (B), ⁸III (B), ^bIIIx (A), II (B), ^bIIx (A), I (B), IVm (B)
- Staff 4: III (B), ⁸bIIlo (B), II (B), vII (B), I (B), IV (A), VII (A), ^bVIIx (B)
- Staff 5: VI (A), IIx (A), I⁴₃ (B), VI (A), II (B), V (B)
- Staff 6: I (B), Vm (A), ^bV (B), IV (A), II (B), VII (A), ^bVIIx (B)
- Staff 7: ⁸VI (A), II (B), ^bIIx (A), I (B), VI (A), Vm (A), Ix (A), IV (A), II (B)

WHERE ARE YOU? (Lyric by Harold Adamson, Music by Jimmy McHugh) - © Copyright 1938 Universal Music Corporation, New York, N. Y. - Copyright Renewal 1964 Universal Music Corporation, New York, N. Y. - Rights throughout the world controlled by Leo Feist, Inc., New York, N. Y. - Used by Permission.

VII^m (A) ^bVII^x (B) VI (A) II^x (A) II (B) V (B)

I (B) IV^m (B) III (B) ^bIII^{lo} (B) II (B) vII (B)

I (B) IV (A) VII (A) ^bVII^x (B) VI (A) II^x (A)

I_{3 4} (B) VI (A) II (B) V (B) I (B)

LESSON 21.

Root-Voicing Patterns, (A) and (B) Forms — Minor Tonality

The minor scale-tone chords (Vol. I, Section 10) employ one quality (III—M⁺) not found in the major scale system (Fig. 1).

Fig. 1.

Cminor I II III IV V VI VII I

I minor large seventh
II half-diminished seventh

III major augmented seventh
IV minor seventh
V dominant seventh

VI half-diminished seventh
VII diminished seventh

The minor large seventh has been treated in Vol. IV, Lesson 13. The one unfamiliar chord is the major augmented seventh on III (symbol M^+). The voicings for this chord are as follows:

- (A) Form – 3 $\sharp 5$ 7 2 (Ionian)
- (B) Form – 7 2 3 $\sharp 5$ (Ionian)

These voicings are based on the Ionian mode of the root. In building these voicings, it is essential to insure the presence of the $\sharp 5$; this in turn requires the removal of the 6, since a half-tone clash occurs.

Figure 2 illustrates the six (A) Form voicings for the major augmented chords.

Fig. 2.

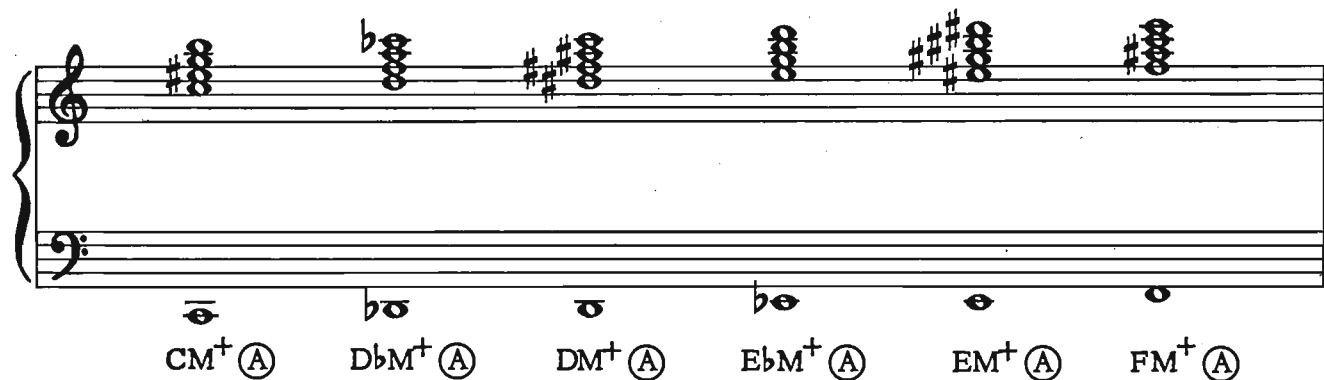
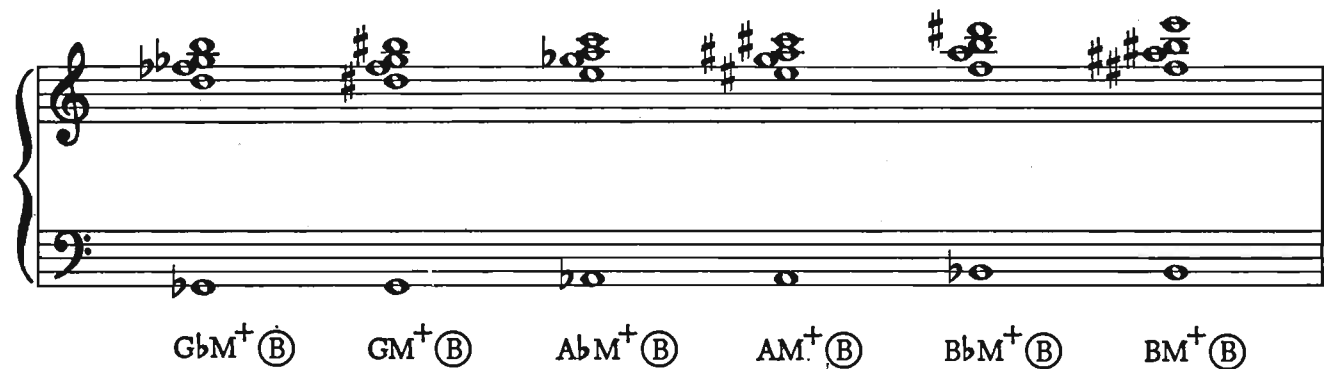


Figure 3 illustrates the six (B) Form voicings for the major augmented chord.

Fig. 3.



NOTE: Fig. 4 illustrates a bass line for "You're My Thrill" in D minor. The figured bass is marked with reference to minor scale-tone chords in D minor (see Vol. I, page 163, Fig. 6). In bars 8 and 16, scale-tone chords have been used in place of the appropriate VI_2 (B) and bVI_2 (A), since both create impermissible octaves. The student is encouraged to work out similar solutions in addition to the general rule of employing the opposite form.

Fig. 4.

(d) V (A) II (A) V (A) II (A) V (A)

(d) $V\emptyset$ (B) Ix^{b13} $b9$ (B) Ix (B) VI (B) $bVIx$ (A)

(d) VI_2 $bVIx_2$ V (A) II (A) V (A)

(d) II (A) V (A) $V\emptyset$ (B) Ix^{b13} $b9$ (B) Ix (B)

(d) VI (B) $bVIx$ (A) VI_2 $bVIx_2$ $^8V\emptyset$ (B) Ix (B)

YOU'RE MY THRILL (Lyric by Ned Washington, Melody by Burton Lane) – © Copyright 1935 Robbins Music Corporation, New York, N. Y. – Copyright Renewal 1963 Robbins Music Corporation, New York, N. Y. – Used by Permission.

(d) $\overset{8}{V}\emptyset$ (B) bV (A) $IV^{\#\#7}$ (A) $IV^{\#7}$ (A) IV (A) IV_2 (A)

(d) VI (B) IIx (B) VI (B) IIx (B) V (A)

(d) III_{Im} (A) $bVIx$ (A) V (A) II (A)

(d) V (A) II (A) V (A) $V\emptyset$ (B)

(d) $\overset{b13}{Ix} \overset{b9}{b9}$ (B) Ix (B) $\overset{8}{VI}$ (B) $bVIx$ (A)

(d) VI_2 IV (A) $IIIx$ (C) IIx (C) $bIIx$ (C) I^{+6} (A)

LESSON 22.

Root-Voicing, Voicing-Root Patterns, (A) and (B) Form — Superimposition

In tunes that employ the extended use of whole-note harmony (one chord to a bar), it is permissible and advisable to use both (A) and (B) Forms interchangeably in order to sustain interest. This means a free use of the (A) Form in keys F# to B and of the (B) Form in keys C to F.

This superimposition of the forms adds both rhythmic continuity and harmonic texture. The superimposed voicings should be pedaled to create a sonority in the left hand.

Figure 1 illustrates an application of this device to "This Is New" in the key of B \flat .

Fig. 1.

The figure displays three staves of musical notation for the song "This Is New" in the key of B \flat . Each staff contains whole-note chords with superimposed voicings labeled (A) and (B). The notation includes accidentals (sharps and flats) and a double bar line in the first staff. The voicing labels are as follows:

- Staff 1: II(B), bIIx(A), I(B), I(A), I(B), IVx(B), IVx(A), IVx(B)
- Staff 2: I(B), I(A), I(B), VI(B), VI(A), II(A), VII(B)
- Staff 3: III \emptyset (A), III \emptyset (B), III \emptyset (A), VIx(A), VIx(A), VIx(B), IIx(A), IIx(B), IIx \flat 13(B)

THIS IS NEW (Ira Gershwin and Kurt Weill) — Copyright © 1941 by Chappell & Co., Inc. — Used by Permission.

$Vm(B)$ $Vm(A)$ $Vm(A)$ $Vm(B)$ $Vm(B)$ $Vm(A)$ $Vm(B)$ $Ix^{11}(B)$ $Ix^{11}(B)$ $Ix^{11}(A)$

$Ix(A)$ $Ix^{b13}{}^{b9}(A)$ $IVm(B)$ $IVm(A)$ $IVm_2(B)$ $IVm_2(A)$

$IIx^{b9}(B)$ $IIx^{b9}(A)$ $IIx^{b9}(B)$ $II(A)$ $II(B)$ $bIIx(A)$ $I(B)$ $I(A)$ $I(B)$

$IVx(B)$ $IVx(A)$ $IVx(B)$ $I(B)$ $VI(A)$ $Vm(A)$ $Ix(A)$

$IV(B)$ $IV(A)$ $VII(A)$ $VII(B)$ $IIIx(A)$ $IIIx(B)$

$VIx(A)$ $bIIIx(B)$ $II(A)$ $II(B)$ $V(B)$ $V^{b9}{}_2(B)$



LESSON 23.

Root-Voicing Patterns, (A) and (B) Forms — 8/8 Time

The use of 8/8 time superimposed over a quarter-note foot beat is most familiar in the boogie-woogie idiom. In modern jazz this device has largely disappeared, although rhythm-and-blues groups still use it in a “shuffle” rhythm form.

However, used occasionally in slow ballads, this device can be effective in building a rhythmic and harmonic intensity not always present in tempi under ♩ = 80.

Figure 1 illustrates the use of 8/8 time in “I Fall In Love Too Easily” in the key of E \flat .

In order not to break the continuity of the left-hand figure, it is suggested that the student cross his right hand over the left to strike the necessary roots. This cross-over technique must be integrated with the right-hand melodic phrase in the treble clef.

Figure 1 in this lesson and Fig. 1 in Lesson 24 are models. It is suggested that these devices be used sparingly to avoid monotony.

Fig. 1. Left Hand

Right Hand

(Eb) II (A) V (A) bIIx (B)

(Eb) I (A) IV (B)

(Eb) VII (A) bVIIx (B)

(Eb) VI (B) bVø (B)

I FALL IN LOVE TOO EASILY (Lyric by Sammy Cahn, Music by Jule Styne) - ©
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Left Hand

Right Hand

(Eb) VII⁸ (A) IIIx^{b13}_{b9} (A)

(Eb) VI (B) VI₂ (A)

(G) II ϕ (B) bIIx (A)

(G) I (B) (Eb) IIIx (A)

Left Hand

Right Hand

(Eb) VI (B) VI₂ (A) bVm (B) IVx (A)

(Eb) IIIx (A) IIIx^{b13}_{b9} (A)

(Eb) III (A) bIIIx (B)

(Eb) II^{8#7} (A) II^{8#7} (A)

(Eb) II (A) IVm (B) bVIIx (B)

(Eb) III⁸ (A) VI (B)

(Eb) II (A) II (A) bIIx (C)

(Eb) I (A) I (A)

LESSON 24.

Root-Voicing Patterns, (A) and (B) Forms — 12/8 Time

A further development in this direction is the use of 12/8 time, the staple device of rock 'n' roll.

Actually 12/8 time has a very noble heritage, stemming from the folk elements of jazz pre-history. The juxtaposition of a 3/4 feeling over a 4/4 beat has always been an integral part of jazz rhythm, although the high classic stylists have usually employed this rhythmic element as one unit in an over-all composite of varying rhythms.

Figure 1 illustrates the application of 12/8 time on two simultaneous levels to the "Twelve-Bar Blues" in the key of B \flat .

Harmonic 12/8 — left hand
Melodic 12/8 — right hand

A steady quarter-note foot beat (one to each triplet) should accompany this study.

The tension of this particular study is increased by the total absence of the natural tonic (major), which usually represents a function of resolution or "rest." This device is characteristic of the idiom. The student will also note that the entire study employs only the dominant chord, which further augments the tension. The "alliterative" effect created by the single melodic phrase played in varying "displacements" also tends to create a feeling of tension.

Roots have been added for right-hand cross-over.

Fig. 1.

Right Hand

Left Hand

Right Hand

Ix (A)

IVx (B)

Ix (A)

Right Hand

Left Hand

Right Hand

Ix (A)

This system contains three staves. The top staff is a treble clef with a key signature of two flats (B-flat and E-flat). It contains a whole note chord, a half rest, and a triplet of eighth notes. The middle staff is a bass clef with a key signature of two flats. It contains a continuous sequence of triplet chords. The bottom staff is a bass clef with a key signature of two flats, containing a whole note chord and a half rest.

IVx (B)

This system contains three staves. The top staff is a treble clef with a key signature of two flats. It contains a whole note chord, a triplet of eighth notes, and a whole note chord. The middle staff is a bass clef with a key signature of two flats, containing a continuous sequence of triplet chords. The bottom staff is a bass clef with a key signature of two flats, containing a whole rest.

IVx (B)

This system contains three staves. The top staff is a treble clef with a key signature of two flats. It contains a whole note chord, a triplet of eighth notes, and a whole note chord. The middle staff is a bass clef with a key signature of two flats, containing a continuous sequence of triplet chords. The bottom staff is a bass clef with a key signature of two flats, containing a whole rest.

Right Hand

Left Hand

Right Hand

Ix (A)

Right Hand

Left Hand

Right Hand

Ix (A)

Right Hand

Left Hand

Right Hand

v (B)

Right Hand

Left Hand

Right Hand

IVx (B)

Ix (A)

Repeat at will; then to 2nd ending

Ix (A)

V (B)

2nd ending

Right Hand



LESSON 25.

Root-Voicing Patterns, (A) and (B) Forms – Bounce-Tempo Syncopated Swing Bass

In Vol. I, Lesson 34 the rhythmic essence of jazz was described as a composite of three simultaneous units of time:

melodic unit – eighth note (♪)

harmonic unit – half note (♩)

rhythmic unit – quarter note (♩)

We also learned in Volume I that the *variables* employed in the *melodic unit* or improvised line (in pianistic terms, the right hand) extend from eighth note to thirty-second note. See Volume II for a thorough analysis of the *harmonic* and *rhythmic variables* in jazz.

One of the basic devices of every jazz period has been the *superimposition* of the prevailing *unit* or the *variables* of one level *over* those of another level. For instance, in Volume III there is an analysis of swing bass – a *superimposition of the rhythmic unit* (quarter note) over the *harmonic unit* (half note). Also in Volume III, we saw a return to the original *harmonic unit* (half note) in the sections dealing with Bud Powell and Horace Silver.

In modern jazz piano the *melodic unit* (eighth note) and many of its *variables* (eighth note, thirty-second note) are often *imposed* over the *harmonic unit* (half note).

This superimposition of the rhythmic or the melodic unit and its variables may appear in the following forms:

1. Non-syncopation (Fig. 1)
2. Simple syncopation (Fig. 2)
3. Compound syncopation (Fig. 3)

Fig. 1.

Fig. 1. Musical score showing four staves:

- Rhythmic Superimposition:** Top staff, bass clef. Contains rhythmic notation with eighth and sixteenth notes.
- Harmonic Unit:** Second staff, bass clef. Contains chordal notation.
- Figured Bass:** Third staff. Contains figured bass notation: I , v^4_3 , $\#IIo$, and I^6_5 . Below the first two figures is the text "foot beat".
- Rhythmic Unit:** Bottom staff, containing rhythmic notation with eighth notes.

Fig. 2

Fig. 2. Musical score showing four staves:

- Melodic Superimposition:** Top staff, bass clef. Contains melodic notation with eighth notes and slurs.
- Harmonic Unit:** Second staff, bass clef. Contains chordal notation.
- Figured Bass:** Third staff. Contains figured bass notation: $I \textcircled{A}$, $v^4_3 \textcircled{A}$, $\#IIo \textcircled{A}$, and $I^6_5 \textcircled{A}$. Below the first two figures is the text "foot beat".
- Rhythmic Unit:** Bottom staff, containing rhythmic notation with eighth notes.

Fig. 3.

Melodic Superimposition

Harmonic Unit

Figured Bass

foot beat

Rhythmic Unit

Detailed description of Fig. 3: This figure illustrates a musical unit with four staves. The top staff, 'Melodic Superimposition', shows a bass clef with a melodic line and a figured bass line. The second staff, 'Harmonic Unit', shows a bass clef with a harmonic line. The third staff, 'Figured Bass', contains the figures I (A), v₃⁴ (A), #IIo (A), and I₅⁶ (A). The fourth staff, 'Rhythmic Unit', shows a sequence of eight vertical tick marks representing a foot beat.

Fig. 4.

Melodic Unit

Melodic Superimposition

Harmonic Unit

Figured Bass

foot beat

Rhythmic Unit

Detailed description of Fig. 4: This figure illustrates a musical unit with five staves. The top staff, 'Melodic Unit', shows a treble clef with a melodic line. The second staff, 'Melodic Superimposition', shows a bass clef with a melodic line and a figured bass line. The third staff, 'Harmonic Unit', shows a bass clef with a harmonic line. The fourth staff, 'Figured Bass', contains the figures I (A) and v₃⁴ (A). The fifth staff, 'Rhythmic Unit', shows a sequence of eight vertical tick marks representing a foot beat.

The diagram illustrates five musical units across five staves:

- Melodic Unit:** A single melodic line in treble clef with a series of eighth and sixteenth notes, including an accent (>) on the fifth measure.
- Melodic Superimposition:** Two staves. The top staff shows a melodic line with ties and accents (>) on the first and third measures. The bottom staff shows a corresponding bass line.
- Harmonic Unit:** A single staff in bass clef showing two chords: a triad of D#, F#, and A in the first measure, and a triad of B, D, and F in the second measure.
- Figured Bass:** Two measures of figured bass notation: $\sharp 110 \textcircled{A}$ and $1\flat_5 \textcircled{A}$.
- Rhythmic Unit:** A single staff with four vertical lines, each marked with an 'x' and labeled 'foot beat' above the first line.

Simple syncopation employs only *accent*. Compound syncopation employs *notation* (tied and rest values) and *accent*.

In the preceding chapters we have explored non-syncopated rhythms; in this and in the following four lessons, simple and compound syncopation will be considered.

Figure 5 is a bass line for "Rose Room" in the key of A \flat . The pedal may be used, provided the improvised line is not smeared; a steady quarter-note foot beat (left foot if pedaling with the right) should be present while playing Fig. 5.

Fig. 5.

The musical score for Figure 5 is a bass line in the key of A \flat major. It consists of six staves of music. The notation includes various chords and melodic lines with fingerings and articulations. The chord labels are as follows:

- Staff 1: \flat IIIx (A), IIx (A), V (B), Io (B)
- Staff 2: I (B), VI (A), \flat VIx (B), Vm (A), Vm (A)
- Staff 3: Ix (A), \flat V (C), IV (A), \flat Vm (A)
- Staff 4: IV \flat (A), IVm (B), IVm (B)
- Staff 5: \flat VIIx (B), \flat VIIx (B), Ix (A), VIIx (A)
- Staff 6: \flat VIIx (B), VIx (B), IIx (A), VI (A), IIx (A)

ROSE ROOM (Words by Harry Williams, Music by Art Hickman) — © Copyright 1917, 1918, 1949 Miller Music Corporation, New York, N. Y. — Copyright Renewal 1945, 1946 Miller Music Corporation, New York, N. Y. — Used by Permission.

II (B) \flat VIx (B) V (B)

IIx (A) IIx (A) V (B) Io (B) IVx (B)

I (B) VI (A) \flat VIx (B) Vm (A) Ix (A) \flat V (C)

IV (A) \flat Vm (A) IV $\frac{6}{5}$ (A) IV (A)

IVm (B) IVm (B) \flat VIIx (B)

Ix (A) VIIx (A) \flat VIIx (B) VIx (B)

IIx (A) V (B) I (B) \flat VIIx (B) I (B)

LESSON 26.

Root-Voicing Patterns, (A) and (B) Forms —
Bounce-Tempo Syncopated Swing Bass

Figure 1 is a bass line for "Ain't Misbehavin'" in the key of E \flat , illustrating a syncopated bass. Improvise on this figure.

Fig. 1.

I (A) VI (B) II (A) V (A) Vm (B) Ix (B)

IV (B) bVIIx (B) I⁶ (A) bIIIx (B) II (A) V (A)

bVIIx (B) VIx (B) bVIx (A) V (A) I (A) VI (B)

AIN'T MISBEHAVIN' — Copyright 1929 by Mills Music, Inc. — Copyright renewed 1957 — Used by permission of the copyright owner.

II (A) V (A) Vm (B) Ix (B) IV (B) \flat VIIx (B)

I_5^6 (A) VI (B) II (A) V (A) I (A) \sharp I (A)

I (A) \flat VIIx (B) VI (B) IVx (A) IIx (B)

VIx (A) $\overset{8}{\text{VII}}\text{m}$ (A) III (A) VI (B) \sharp IIo (A)

III (A) bIIIx (B) II (A) bIIx (C) I (A) VI (B)

II (A) V (A) Vm (B) Ix (B) IV (B) bVIIx (B) I₅ (A) bIIIx (B)

II (A) V (A) I (A) #I (A) I (A)

LESSON 27.

Root-Voicing Patterns, (A) and (B) Forms – Up-tempo Syncopation

We have studied Left-hand syncopation employing tied values; now we will consider the use of the rest value in syncopation.

In Vol. I, Lesson 34 the various rest values employed in the improvised line (right hand) were illustrated. These rest values ranged from the whole rest (4 beats) to the sixteenth rest.

In general the rest values employed in the left hand are more restricted, since in some cases (whole rest, dotted half rest, half rest) the chord would completely disappear as a function in time.

The essential purpose of the rest value in the left hand is to “kick” the prevailing pulse by *anticipating* or *delaying* a chord.

Since the improviser uses the symmetrical pulsation of the chord chart as a point of departure into asymmetrical rhythmic and melodic areas, the disruption of harmonic time is usually slight and of short duration.

Figure 1 illustrates the normal eighth-note “kick” unit (tie) used to *anticipate* a chord.

Fig. 1.

The figure consists of two systems of musical notation. Each system has two staves: a top staff labeled 'Left Hand' and a bottom staff labeled 'Foot Beat'. The 'Foot Beat' staff shows a steady eighth-note pulse, with each note marked with an 'x'. The 'Left Hand' staff shows chords with eighth-note ties. The first system is labeled 'II' and the second system is labeled 'bIIx' and 'I'.

It is apparent in Fig. 1 that any further anticipation of each chord would seriously impair the improvised line which *must* proceed from an orderly chord chart (Fig. 2).

Fig. 2.

Figure 2 consists of two systems of musical notation. Each system has a top staff labeled 'Left Hand' and a bottom staff labeled 'Foot Beat'. The 'Foot Beat' staff contains a series of eighth notes. The 'Left Hand' staff shows chords. In the first system, the first measure has a whole rest, followed by a measure with a chord labeled 'weak' (II), and a final measure with another chord labeled 'weak' (II). In the second system, the first measure has a chord labeled 'bIIx', followed by a measure with a chord labeled 'weak' (I), and a final measure with a chord labeled 'I'.

Figure 3 illustrates the normal eighth-note "kick" unit (rest) used to *delay* a chord.

Fig. 3.

Figure 3 consists of two systems of musical notation. Each system has a top staff labeled 'Left Hand' and a bottom staff labeled 'foot beat'. The 'foot beat' staff contains a series of eighth notes. The 'Left Hand' staff shows chords. In the first system, the first measure has an eighth-note rest followed by a chord (II), followed by a measure with a chord (bIIx), and a final measure with a chord (I). In the second system, the first measure has an eighth-note rest followed by a chord (II), followed by a measure with a chord (bIIx), and a final measure with a chord (I).

In Fig. 3 the delaying unit may be increased (Fig. 4) but again, the improvised line that must proceed to the chord in its normal position will simply be left without support. Undoubtedly the most effective application of these anticiating and delaying elements is to limit them to the eighth-note unit (tie or rest) and to employ them interchangeably (Fig. 5).

Fig. 4.

Fig. 4 shows a musical score with two staves. The top staff is labeled "Left Hand" and the bottom staff is labeled "Foot Beat". The "Left Hand" staff contains three measures, each starting with a "weak" label above the first eighth note. The first measure contains a chord labeled "II" below it. The second measure contains a chord labeled "bIIx" below it. The third measure contains a chord labeled "I" below it. The "Foot Beat" staff contains a series of eighth notes corresponding to the measures above.

Overfrequent use of these devices can lead to a disturbance of the improvised line, which takes its essential *asymmetrical* character from its reference to a *symmetrical* underpinning.

Fig. 5.

Fig. 5 shows a musical score with two staves. The top staff is labeled "Left Hand" and the bottom staff is labeled "Foot Beat". The "Left Hand" staff contains seven measures, each starting with a "weak" label above the first eighth note. The first measure contains a chord labeled "bVø" below it. The second measure contains a chord labeled "IVm" below it. The third measure contains a chord labeled "III" below it. The fourth measure contains a chord labeled "bIII" below it. The fifth measure contains a chord labeled "II" below it. The sixth measure contains a chord labeled "bIIx" below it. The seventh measure contains a chord labeled "I" below it. The "Foot Beat" staff contains a series of eighth notes corresponding to the measures above.

Figure 6 illustrates a bass line for "The Lady Is A Tramp" in C. The anticipation and delaying of the chords is mixed with occasional non-syncopated elements. Constant syncopation can be as dull as no syncopation, since syncopation itself assumes non-syncopation. Bars 33 through 38 illustrate a "double-kick" of a single chord.

Roots have been omitted in the syncopated bars to permit the student to give the syncopation problem his undivided attention.

Fig. 6.

Figure 6 displays five staves of musical notation in bass clef, illustrating a bass line for "The Lady Is A Tramp" in C. The notation includes various chords and syncopations, with roots omitted in the syncopated bars. The chords are labeled as follows:

- Staff 1: I (A), VIx ^{b13} (A), bIIIx (B), II (A), V (A)
- Staff 2: I (A), VIx ^{b13} (A), bIIIx (B), II (A), V (A)
- Staff 3: I (A), VI (B), Vm (A), Ix (A), IV (A), bVIIx (A)
- Staff 4: IIx (C), bIIIx (C), IIx (C), bIIx (C), I (A), VIx ^{b13} (A)
- Staff 5: II (A), V (A), I (A), VIx ^{b13} (A), bIIIx (B)

THE LADY IS A TRAMP (Lorenz Hart and Richard Rodgers) – Copyright © 1937 by Chappell & Co., Inc. – Copyright Renewed. – Used by Permission.

II (A) V (A) bIIx (C) I (A)

VIx ^{b13} b9 (A) II (A) V ^{b13} b9 (A) I (A) VI (B)

Vm (A) Ix ^{b9} (A) IV (A) bVIIx (A)

IIIx (C) bIIIx (C) IIx (C) bIIx (C) I (A) #I (A)

I (A) VI (B) IV (A) IVø (A)

III (A) bIIIx (B) II (A)

V (A) IIIx (C) bIIIx (C) IIx (C) bIIx (C) I (A)

VIx ^{b13} b9 (A) II (A) VII (B) bVIIx b9 (A)

VI (B) bIIIx (B) II (A) V (A) I (A) I (A)

LESSON 28.

Root-Voicing Patterns, (A) and (B) Forms – Up-Tempo Syncopation

Figure 1 illustrates an (A) and (B) setting for “Limehouse Blues” in A \flat . All roots have been omitted here to avoid any cluttered sound in a traditionally “fast” tune. Improvise on Fig. 1.

Fig. 1.

IVx (B) IVx (B) #IVx (B) IVx (B)

IVx (B) IIx (A) IIx (A) #IIx (A)

LIMEHOUSE BLUES – Copyright 1922 by Ascherberg, Hopwood & Crew Ltd. –
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IIx (A)

IIx (A)

I (B)



IV (A)

VII (A)

bVIIx (B)

VI (A)



IIx (A)

IIx (A)

IIx ^{b13} (A)

V (B)

V (B)

bV (B)



IVx (B)

IVx (B)

#IVx (B)

IVx (B)

IVx (B)

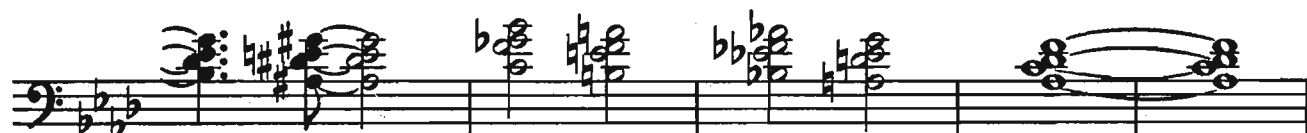


IIx (A)

IIx (A)

#IIx (A)

IIx (A)



IVm (B)

bVIIx (B)

Ix (B)

VIIx (B)

bVIIx (B)

VIx (B)

II (B)

II (B)



IIø (B)

V (B)

I (B)

I (B)

LESSON 29.

Root-Voicing Patterns, (A) and (B) Forms — Improvised

Since the purpose of the (A) and (B) Forms is to establish an interesting underpinning for an improvisation, we will here consider this final aspect of the solo style.

Figure 1 is an improvised line accompanied by an (A) and (B) Form bass line on "Peace" in B \flat .

The student will note the integrated relationship between the hands in Fig. 1. In other words, a florid passage in the improvised line usually demands a quiet, unobtrusive accompaniment in the bass. On the other hand, a period of silence in the line should be "covered" by an interesting design in the left hand. This is no different from the principle of "alternating" interest found in any well-conceived classical composition for the keyboard.

Figure 1 should be pedaled cautiously.

Fig. 1.

(B \flat) VII (B) IIIx (C) I (B)

(B \flat) VI (B) IIx (B)

PEACE — By Horace Silver, Ecaroh Music, Inc., 400 Central Park West, New York 25, New York — Used by Permission. — From the record BLP #4017 "Blowin The Blues Away" — (Horace Silver Quintet, Blue Note Records, Inc., New York).

(Bb) $\flat\text{II M (A)}$ $\flat\text{II M (B)}$ $\text{II}\emptyset (\text{B})$ $\text{v}\flat 9 (\text{B})$

(Bb) I (B)

(A) II (B) $\text{v}\flat 9 (\text{B})$ I (B) $\text{I}_2 (\text{B})$ VI (A) $\text{VI}_2 (\text{A})$

(Db) $\text{II}\emptyset (\text{A})$ $\text{v}\flat 9 (\text{A})$

(Bb) I (A)

(Bb) IIx (B) bIIx (C)

(Bb) I (A) VII (B) IIIx (C)

(Bb) VI (B) IIx (B)

(Bb) $bII\ M\ (A)$ $II\ \emptyset\ (B)$ $vb^9\ (B)$

(Bb) $I\ (A)$ $I\ (A)$

(A) $II\ (B)$ $vb^9\ (B)$ $I\ (B)$ $I_2\ (B)$ $VI\ (B)$ $VI_2\ (A)$

(Db) $II\ \emptyset\ (A)$ $vb^9\ (A)$

(D♭) I (A)

(B♭) IIx (B) bIIx (B) I (A)

LESSON 30.

Scale-Tone Chord Conversion to (A) and (B) Forms

Having mastered some familiarity with the (A) and (B) Forms, the student will naturally attempt the conversion of bass lines other than those appearing in the present volume to (A) and (B) Forms.

In converting bass lines appearing in Volumes I, II or III or simply in converting from sheet music, certain precautions must be exercised, although the principles of (A) and (B) application to any bass line are perfectly sound.

The following precautions, however, are well to keep in mind along with similar admonitions described in Vol. I, Lesson 76, as well as in Lessons 14 and 16 of the present volume.

THE MAJOR CHORD

The major chord is seldom a problem in either (A) or (B) Forms. The major forms also lend themselves easily to superimposition (Lesson 22)

THE DOMINANT CHORD

The dominant chord presents many problems but also offers many solutions (Lesson 12).

II- \flat IIx-I was used extensively in Volume I as a substitute pattern for II-V-I. \flat IIx and V are interchangeable, of course, since both possess a compelling tendency to move to I; it is even permissible at times to superimpose one upon the other. Employing scale-tone chords, the following superimposition is derived.

$$\text{Fig. 1.} \quad \frac{\flat\text{IIx}}{\text{V}} \quad - \quad \text{V}^{\flat 5}_{\flat 9}$$

$$\text{Fig. 2.} \quad \frac{\text{V}}{\flat\text{IIx}} \quad - \quad \flat\text{IIx}^{\flat 5}_{\flat 9}$$

Fig. 1

Fig. 2

(C) $\text{V}^{\flat 5}_{\flat 9}$ $\flat\text{IIx}^{\flat 5}_{\flat 9}$

In general the (A) and (B) Forms employ V more often than \flat IIx. $\text{x}^{\flat 5}$ does not affect (A) or (B) Forms, since the fifth does not appear in the dominant voicing.

RULE: In conflicts involving \flat IIx, substitute V or \flat IIx (C). Any dominant of one form may be substituted by the dominant of the opposite form, an *augmented fourth* above or below.

Fig. 3.

(C) $bIIx$ (B) V (A) (Ab) $bIIx$ (A) V (B)

(G) $VIIx$ (B) IVx (A) (Db) $bIIIx$ (B) VIx (A)

A further interesting aspect of this augmented fourth substitution is that of interchanging the roots and voicings of V and $bIIx$ (Figs. 4 and 5).

Fig. 4.

Fig. 5.

(C) $b13$ $V\#9$

$b13$ $bIIx \#9$

DOMINANT SUBSTITUTE TABLE

Cx	(A)	-	F#x	(B)	-	Cx	(C)
Dbx	(B)	-	Gx	(A)	-	Dbx	(C)
Dx	(B)	-	Abx	(A)	-	Dx	(C)
Ebx	(B)	-	Ax	(A)	-	Ebx	(C)
Ex	(B)	-	Bbx	(A)	-	Ex	(C)
Fx	(B)	-	Bx	(A)	-	Fx	(C)
F#x	(B)	-	Cx	(A)	-	F#x	(C)
Gx	(A)	-	Dbx	(B)	-	Gx	(C)
Abx	(A)	-	Dx	(B)	-	Abx	(C)
Ax	(A)	-	Ebx	(B)	-	Ax	(C)
Bbx	(A)	-	Ex	(B)	-	Bbx	(C)
Bx	(A)	-	Fx	(B)	-	Bx	(C)

THE MINOR CHORD

The problems of the minor chord have been fully treated in Lesson 14. Again, the student is warned of the tension of the III and VII, requiring in each case a lowering of the ninth a major second.

THE HALF-DIMINISHED CHORD

See Lesson 14.

THE DIMINISHED CHORD

See Lesson 14.

Figure 6 is a bass line for "I Concentrate On You" in the key of Eb. Convert Fig. 6 to (A) and (B) Forms and improvise. Note the modulation.

Fig. 6.

(Eb) I / I / I^{b2} / I^{b2} / Im / bIIIx / bIII / bVIx / II^o / bIIx /
 (A) (A) (A) (A) (A) (B) (A) (A) (A) (A) (B)

(Eb) Im / Im₂ / bVIx / bIIx / I / #I / I / I / I^{b2} / I^{b2} / Im / bIIIx /
 (A) (A) (A) (B) (A) (A) (A) (A) (A) (A) (A) (B)

(Eb) bIII / bVIx // (Gb) II / bIIx / I / IV // (Eb) IIx^{b13} /
 (A) (A) (B) (A) (B) (B) (B) (B)

(Eb) bIIx / I / bV / IV / IVm / III⁸ / bIIIx / II⁸ / bIIx / I /
 (B) (A) (A) (B) (B) (A) (B) (A) (B) (A)

(Eb) bV / IV // (Gb) II bIIx / II₂ / I // (Eb) III⁸ VIx / IIx /
 (A) (B) (B) (A) (A) (B) (A) (A) (B)

(Eb) V / V^{b13} / I⁸ / I⁸ / bV⁸ / bV⁸ / V₂ / I⁸ / IIIx / III^{b13} /
 (A) (A) (A) (A) (B) (B) (B) (B) (A) (A)

(Eb) III⁸ VIx^{b13} / II⁸ / II / bVIx / bIIx / I / I //
 (A) (A) (A) (A) (A) (B) (A) (A)

I CONCENTRATE ON YOU - Copyright © 1939 by Chappell & Co., Inc., New York, N. Y. - Used by Permission.

NOTE: The opposite forms rule has been respected in bars 43, 53 and 54.

LESSON 31.

"Walking" Bass Line

In Vol III, Lesson 52 the problem of "walking" bass lines was introduced. In the same lesson the principle devices of "walking" lines were indicated as follows:

1. Arpeggios
2. Modes
3. Chromatic tones

In Vol. I, Lesson 55 the problem of non-modal or chromatic tones was raised. Of course, these non-modal tones could be considered "chromatic" tones, but a deeper principle seems involved here.

It is true, for instance, that in certain functions of a key the musical purposes of a bassist and a treble-clef oriented horn player (including pianists) seem to diverge, since the bassist strives to maintain the key center represented by the prevailing signature, while the horn player is usually intent upon fully exploring each new inflected key.

The following table indicates this horn-bass divergence in the various functions:

CHORD	HORN	BASS
Major I	Ionian	Ionian
Major IV	Ionian	Lydian
Dominant	Mixolydian	Mixolydian
Minor II	Dorian	Dorian
Minor III	{ Dorian Phrygian	Phrygian
Minor VI	{ Dorian Aeolian	Aeolian
Half-Diminished	Locrian	{ Tone Row 0 2 1 2 1 2 2 1 1 Locrian
Diminished	Tone Row 0 2 1 2 1 2 1 2 1	Tone Row 0 2 1 2 1 2 1 2 1

A special problem for the bassist lies in the relative "weakness" of the half-diminished chord. Any half-diminished chord may infer the following:

1. VII of the prevailing major key
2. Temporary VII of a new major key
3. II of the prevailing minor key
4. VI of the prevailing minor key
5. Temporary II of a new minor key
6. Temporary VI of a new minor key

Numbers 1, 3, and 5 tend to take the Locrian mode.

Numbers 2, 4, and 6 tend to take the tone row 0 2 1 2 1 2 2 1 1.

A final consideration is that described in Lesson 15, in which the ninth of the half-diminished chord is a familiar consonance, the flatted ninth an impermissible extension (see Vol. I, Lesson 56).

Figure 1 illustrates a "walking" bass for "You Stepped Out Of A Dream" in C.

In building the melodic formations in the right hand, the following rules should be observed:

1. Each melodic tone should be accompanied by the 3rd and 7th of the prevailing chord (see Vol. 1, Lesson 71).
2. The ornamental ninth should accompany each melodic tone, if possible.
3. On half-diminished and diminished chords, the diminished fifth should appear.

Fig. 1.

I
Ionian of C

Ionian of C

IV
Lydian of $A\flat$

IV
Lydian of $A\flat$

V
Mixolydian of $A\flat$

V
Mixolydian of $A\flat$

YOU STEPPED OUT OF A DREAM (Lyric by Gus Kahn, Music by Nacio Herb Brown) – © Copyright 1940 Leo Feist, Inc., New York, N. Y. – Used by Permission.

I Ionian of Ab I Ionian of Ab II Dorian of F

bIIx Mixolydian of Cb I Ionian of F I Ionian of F

VI Aeolian of C IIx Mixolydian of G bIII Dorian of Db bVIx Mixolydian of Db

II Dorian of C bIIx Mixolydian of Gb I Ionian of C I Ionian of C

IV Lydian of Ab IV Lydian of Ab V Mixolydian of Ab

V Mixolydian of Ab bVIIx Mixolydian of Cb VIx Mixolydian of Bb

IIø
0 2 1 2 1 2 2 1 1

V#3
Mixolydian of C

IVø
Locrian of G \flat

III
Phrygian of C

VI
Aeolian of C

II
Dorian of C

bIIx
Mixolydian of G \flat

I
Ionian of C


I
Ionian of C

LESSON 32.

“Walking” Bass Line

Figure 1 is a “walking” bass line for “Blue Room.”

In bars 9 and 10, the I-VI-II-V pattern is preserved, although the bass line avails itself of the “swing” of the long scale line.

In this and the following two studies, an added rhythmic factor is introduced that is used extensively by modern bass players. This is the  “kick” employed to propel the pulse over a bar line. The sixteenth note in this case is often an appoggiatura tone one half step above or below a “target” tone. This “target” tone is usually the prevailing root, although it may sometimes appear as the third, fifth or seventh of the chord.

A legato touch should prevail in these walking lines in order to avoid “air space” between tones.

Fig. 1.

(F) I VI II V I #Io

(F) II V I VI Vm bV IV VII IIx

(F) VI IIx II bIIx I VI

(F) II V III bIIx II bIIx

(F) I VI Vm bV IV bVIIx VI⁴₃ bIIIo II bIIx

(F) I⁺₆ II III bIIIo V⁴₃ II₂ V⁶₅ bVIIo

(F) II⁴₃ V bVø IVo VI⁴₃ VI⁴₃ bIIIo

BLUE ROOM — Copyright 1926 by Harms, Inc. — Used by Permission.

(E♭) II^{♯♯7} II^{♯7} II ♭V^{Io} V^m

(E \flat) I⁺⁶ VI II VII $\frac{4}{3}$ III VI

(E \flat) II \flat IIx I VI II

(E \flat) V III VIx II

(E \flat) IV $^{+6}$ III \flat III \times II \flat II \times I $^{+6}$ VI

(Eb) II IV^o III VI II V V₂

(Gb) I #Io II

The musical notation shows a single staff in bass clef with a key signature of two flats (B-flat and E-flat). The notes are as follows:
 Measure 1: G-flat (labeled (Gb)), V
 Measure 2: A-flat, B-flat (labeled IVo)
 Measure 3: C, D, E-flat (labeled I⁶₅)
 Measure 4: F, G, A, B (labeled bIIIo)

The musical notation shows a bass line starting on G \flat , moving through various intervals and chords labeled as II, V, V $_2$, and I $\frac{6}{5}$.

(G♭) ♭IIIx II V bIIx

(G♭) I IV (E♭) II

(E \flat) \flat IIx I VI

[illegible]

(E \flat) VIx II $\sharp\sharp7$ II $\sharp7$ II $_2$ V $\frac{6}{5}$ II $\frac{4}{3}$ bVIo

(Eb) Vm bV^b₅ IV III bIII_x

(Eb) II bIIx I⁺⁶ VI II V

(E \flat) I $^{+6}$ VI II V II $_5^6$ III bIII \times

(E♭) II ♭IIx I⁺⁶ #I^{b5} I⁺⁶

LESSON 34.

"Walking" Bass Line

Figure 1 is a "walking" bass line for "Fine and Dandy" in the key of F.

Fig. 1.

(F) I_5^6 $bIII_o$ II V IV_o

(F) I_5^6 $bIII_o$ II V

(Bb) II V I I^{+6}

(Ab) II V I IV

(F) II V IV_o I_5^6 $bIII_o$

FINE AND DANDY – Copyright 1930 by Harms, Inc. – Used by Permission.

(F) II V IV_o I₆⁵

(F) bIII_o II V V_m

(F) I_x IV IV_m bVII_x

(F) III VI II bII_x I⁺⁶ I⁺⁶

LESSON 35.

Left-Hand Arpeggiation — The Scale-Tone Chords — Eighth Note

One of the important concerto devices indicated in Lesson 17 of this volume for supporting a right-hand melody or improvisation is the left-hand arpeggio moving in harp-like design in the bass register.

The major problem of building horizontal sonorities in the bass register is that of combining intervals that will form a clear, uncluttered frame for the right hand. This style must be pedaled.

Figure 1 illustrates the normal register for this arpeggiation.

Fig. 1.

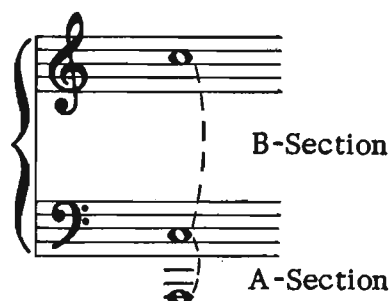


Figure 2 illustrates a breakdown of Fig. 1 into two tonal areas:

A-Section: A to C

B-Section: C to C

Fig. 2.



(The student is not to confuse A- and B-Sections with (A) and (B) Forms; the terminology has been retained to aid the student's study of the various architectures.)

RULE: Generally in the A-Section, intervals of less than a *diminished fifth* should be avoided.

RULE: In the B-Section, all intervals are permissible.

Left-hand arpeggiation employs the identical structures utilized by the right hand in Vol. I:

1. Arpeggios
2. Modes

These structures may be used freely with the one interval restriction indicated for the A-Section. We will study two basic structures associated with this architecture:

1. Arpeggiated scale-tone tenth chords (Fig. 3)
2. Arpeggiated tone row: Root - 5-9-3-7 - reverse (Fig. 4)

Fig. 3.

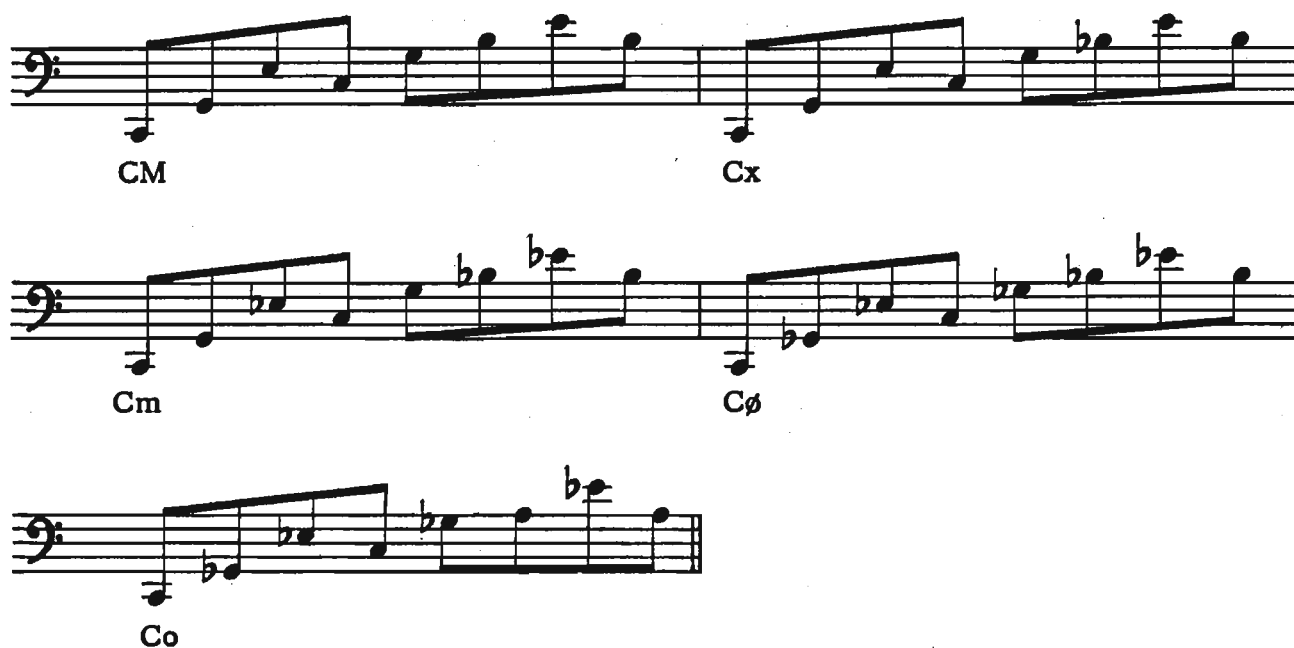
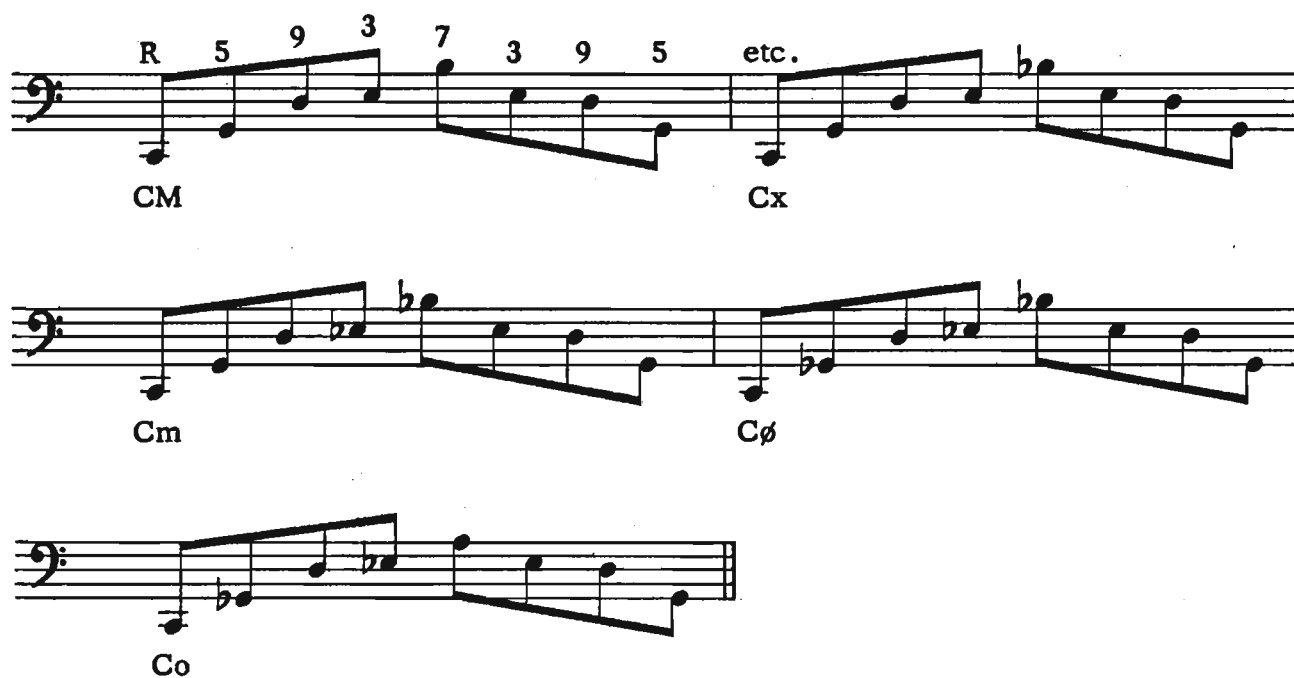


Fig. 4.



The scale-tone tenth chords may be arpeggiated in A- and B-Sections as follows:

A-Section: Root position (Vol. III, Lesson 18). R-5-3 (omit 7), Fig. 3.

A-Section: Inversions (Vol. III, Lesson 19) omit next to bottom note, Fig. 5.

(The 2 position in Fig. 5 is essentially in the B-Section, which allows normal arpeggiation.)

B-Section: Root position, Fig. 3; normal arpeggiation.

B-Section: Inversions, Fig. 5; normal arpeggiation.

These arpeggios may support a right-hand melodic line, either in single notes or in octaves with inner voices (See Vol. III, Lesson 51).

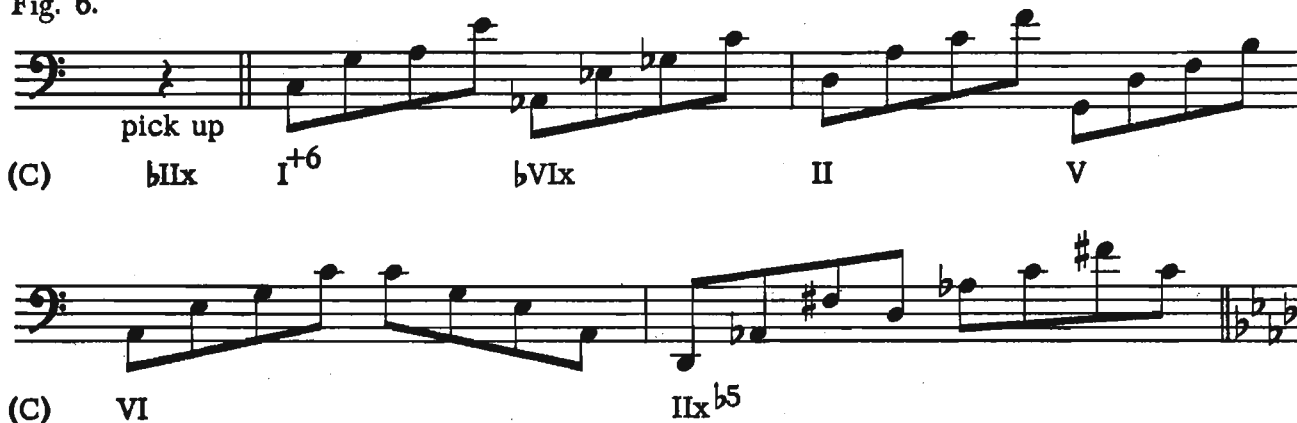
Fig. 5.



DRILL: Using Lessons 18 and 19 as references, explore the various root-position and inversion arpeggios in the left hand.

Figure 6 illustrates an arpeggiated bass line for "We'll Be Together Again" in the key of C. This is essentially a non-jazz treatment, although the idiom is familiar to and is occasionally employed by all jazz pianists; it is to be played ad-lib (no quarter-note foot beat). Note the C-minor section in the bridge. This idiom must be pedaled in order to achieve a harp-like effect in the left hand.

Fig. 6.



"WE'LL BE TOGETHER AGAIN" - Copyright 1945 E.D.M. Music Publishers -
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(Ab) II bIIx I

(C) IIo II bIIx

(C) I+6 bVIx II V

(C) VI IIx b5

(Ab) II bIIx I

(C) IIø bIIx I+6

(c) II bIIx I+6 VI

(Eb) II $bIIx$ I IV

(Eb) VII $bVIIx$ VI VI_2

(C) $VI\emptyset$ $bVIx$ vII $bIIx$

(C) I^{+6} $bVIx$ II V

(C) $VI^{\#7}$ VI IIx^{b5}

(Ab) II $bIIx$ I

(C) $II\emptyset$ $bIIx$ I^{+6}

LESSON 36.

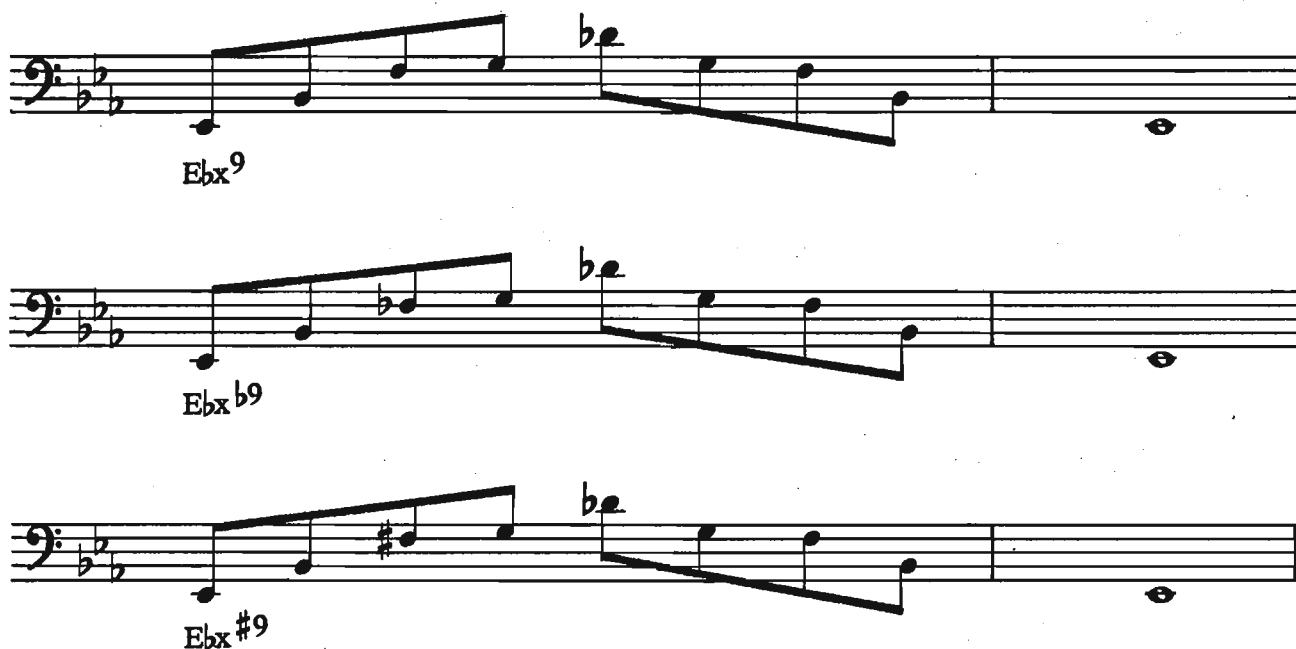
**Left-Hand Arpeggiation —
Root-5-9-3-7-Reverse — Eighth Note**

This design represents a practical reduction of idioms found in the piano compositions of Chopin, Liszt, Scriabin and Rachmaninoff.

It is easily applied to each of the five qualities. As indicated in Vol I, Lesson 56, the M, m, ϕ and o qualities take only the natural ninth; the dominant employs the flatted and augmented ninth in addition to the natural ninth — these extensions may also be used in this design (Fig. 1).

All references to root, 5, 3 and 7 refer to the tones of the *prevailing mode*. Nine is always a *major second* (whole step) from the root displaced up one octave. M, x and m ninths fall in the prevailing mode; the Locrian mode on half-diminished violates this principle, which necessitates the use of the major-second rule.

Fig. 1.



All R-5-9-3-7 designs employ the same fingering: 5-2-1-2-1 reverse. This fingering is maintained regardless of the relationship of black and white notes (Fig. 2).

Fig. 2.

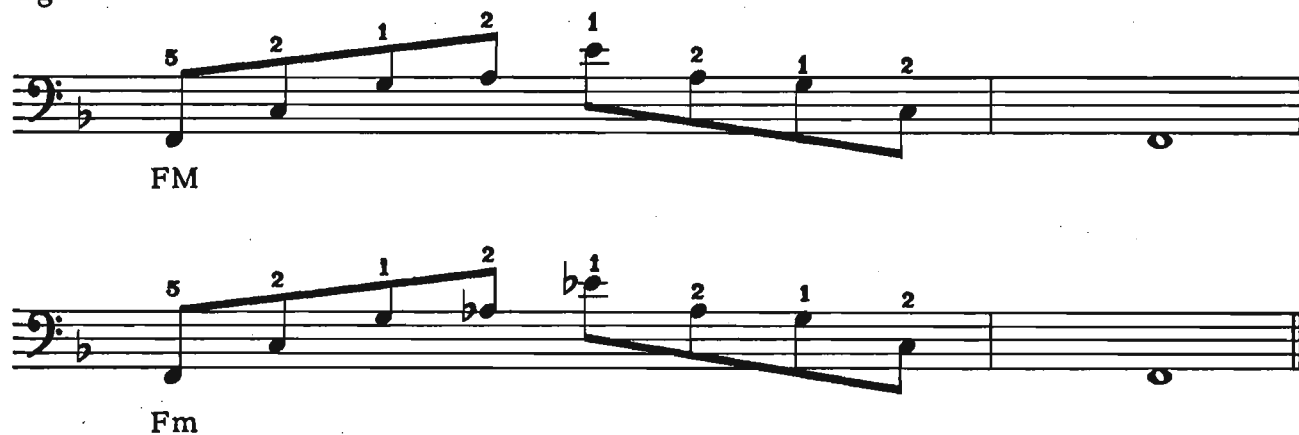
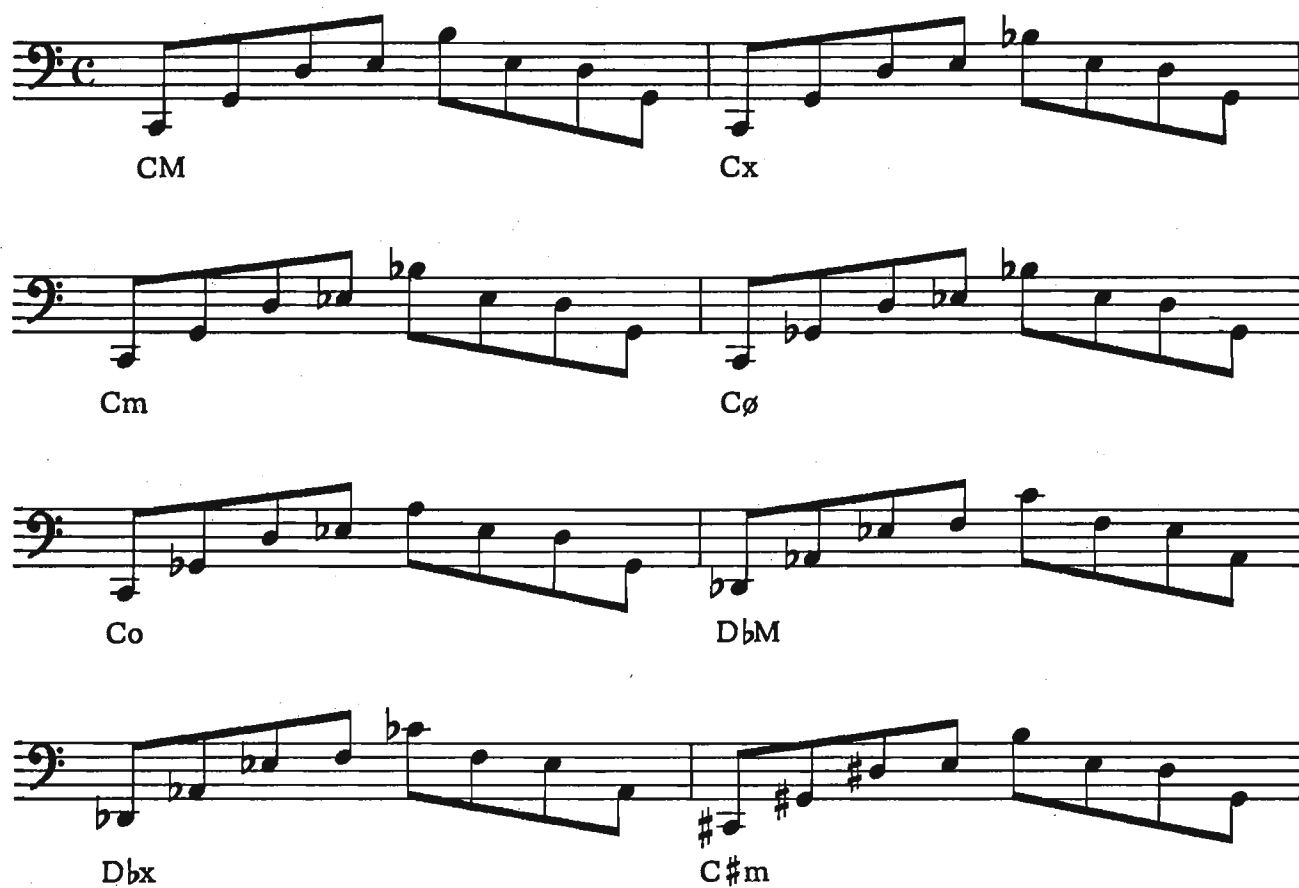
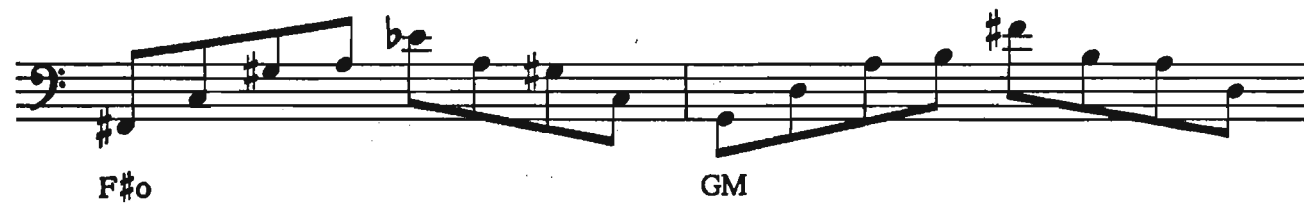
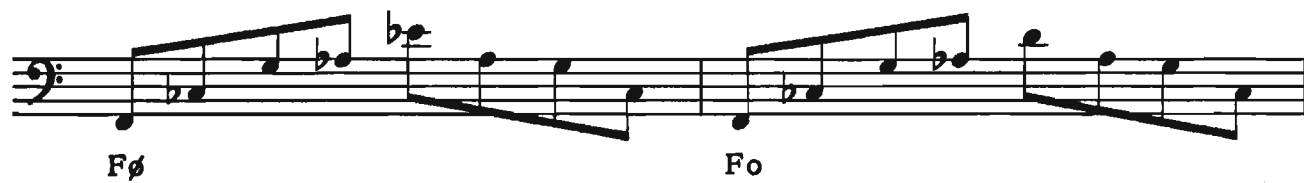


Figure 3 illustrates the R-5-9-3-7 design for the 60 chords.

Fig. 3.



C#ø C#o
 DM Dx
 Dm Dø
 Do EbM
 Ebx Ebm
 D#ø D#o
 EM Ex



Gx Gm

Gø Go

AbM Abx

Abm G#ø

G#o AM

Ax Am



Figure 4 illustrates the 12 dominant $\flat 9$ chords.

Fig. 4.

The figure displays 12 musical staves, each representing a dominant $\flat 9$ chord. The chords are arranged in two columns and six rows. Each staff begins with a bass clef and a key signature of one flat (B-flat). The notes for each chord are written in a sequence that outlines the chord's structure, including the root, third, fifth, and flat ninth. The chords are labeled as follows:

- Row 1: $Cx\flat 9$ and $D\flat x\flat 9$
- Row 2: $Dx\flat 9$ and $E\flat x\flat 9$
- Row 3: $E\flat x\flat 9$ and $Fx\flat 9$
- Row 4: $F\sharp x\flat 9$ and $Gx\flat 9$
- Row 5: $A\flat x\flat 9$ and $Ax\flat 9$
- Row 6: $B\flat x\flat 9$ and $Bx\flat 9$

Figure 5 illustrates the 12 dominant #9 chords. Figures 4 and 5 appear only in root position and usually emanate in the A-section. This pattern, as well as those previously illustrated, must be pedaled in order to achieve the necessary sonority; speed is also an essential factor in attaining this sonority.

Fig. 5.

Figure 5 displays 12 dominant #9 chords in bass clef notation, arranged in six rows. Each row contains two musical phrases for a specific chord, labeled below the staff. The first phrase in each row represents the chord in a 'pedal' position (lower root), and the second phrase represents it in a 'sonority' position (higher root). The chords are as follows:

- Row 1: Cx#9 and Dbx#9
- Row 2: Dx#9 and Ebx#9
- Row 3: Ex#9 and Fx#9
- Row 4: F#x#9 and Gx#9
- Row 5: Abx#9 and Ax#9
- Row 6: Bbx#9 and Bx#9

DRILL: Practice Figs. 3, 4 and 5 for automatic facility. Figure 6 is an arpeggiated bass line for "Jet" in the key of E \flat .

Fig. 6.

II IVo

I $\frac{6}{5}$ bIIIo

II V

III \emptyset bIIIx

II IVo

I $\frac{6}{5}$ bIIIo

JET by Harry Revel, Bennie Benjamin and George Weiss — Copyright 1949 by Mark Warnow Music Co. — Copyright assigned 1951 to Laurel Music Corp.

II V

Vm Ix

IV bVIIx

I⁶/₅ bIIIo

II II₂

VIIIm IIIx IIIø bIIIx

II IVo



LESSON 37.

**Left-Hand Arpeggiation, Mixed Elements —
Eighth-Note Triplet**

Figure 1 illustrates a left-hand arpeggiation for "Sometimes I'm Happy" in the key of F.

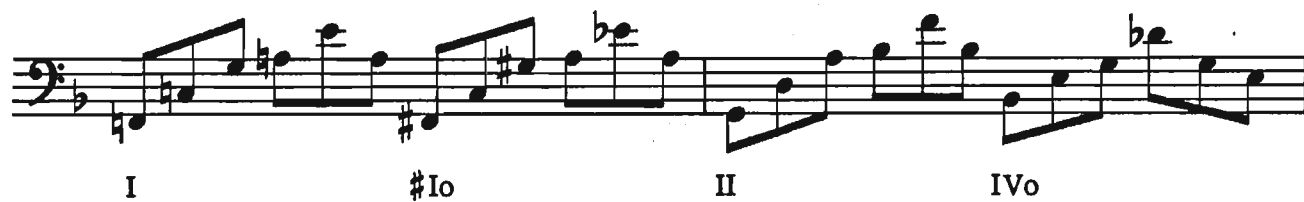
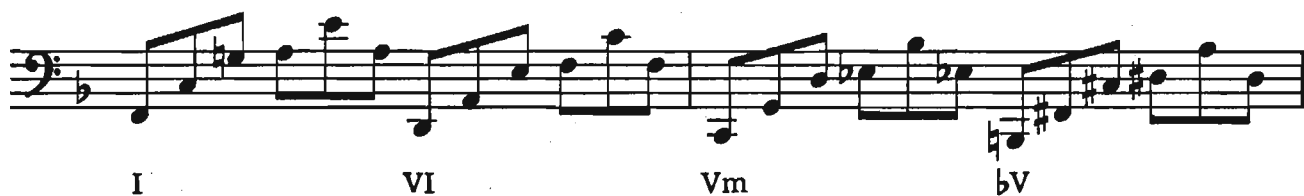
Fig. 1.

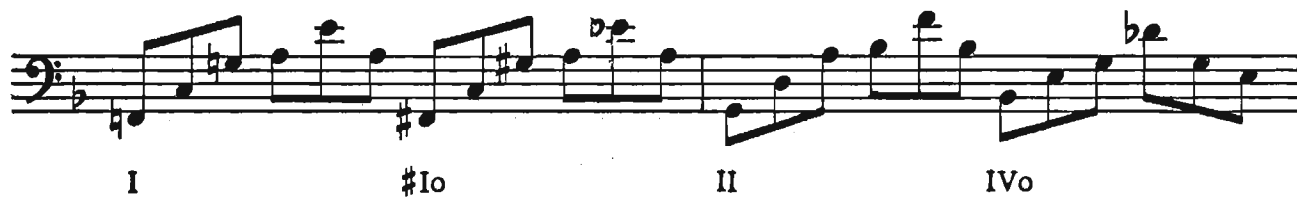
The figure displays four staves of music, each containing a sequence of chords and their corresponding eighth-note triplet arpeggiations. The chords are labeled as follows:

- Staff 1: I, #Io, II, IVo
- Staff 2: III, bIIx, II, bIIx
- Staff 3: I, #Io, II, IVo
- Staff 4: III, bIIx, II, bIIx

The arpeggiations are indicated by a '3' over the notes, signifying an eighth-note triplet. The key signature is one flat (F major or D minor).

SOMETIMES I'M HAPPY — Copyright 1927 by Harms, Inc. — Used by Permission.





LESSON 38.

Left-Hand Arpeggiation, Mixed Elements — Sixteenth Note

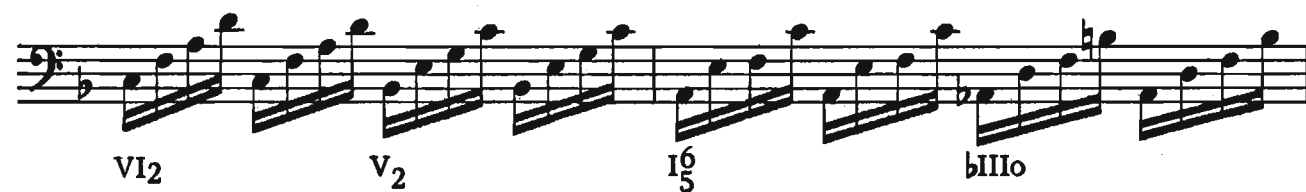
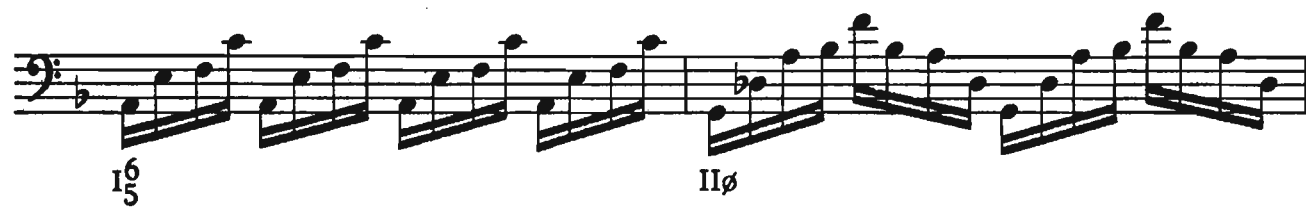
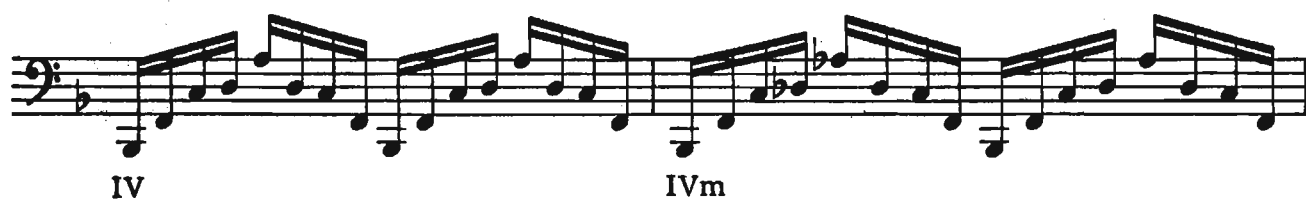
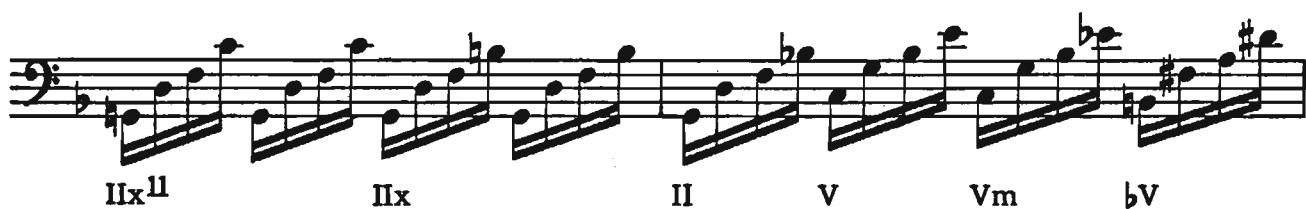
Figure 1 illustrates an arpeggiated bass line for "It Never Entered My Mind" in the key of F.

Fig. 1.

The figure consists of five staves of musical notation, each containing four measures of arpeggiated bass lines. The key signature is one flat (F major or D minor). The chord symbols for each measure are as follows:

- Staff 1: I, III, II, IV_o
- Staff 2: I₅⁶, bIII_x, II, bII_x
- Staff 3: I, II, I₅⁶, bIII_x
- Staff 4: II_x¹¹, II_x, II, bII_x
- Staff 5: I, III, II, IV_o

IT NEVER ENTERED MY MIND (Lorenz Hart and Richard Rodgers) — Copyright
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LESSON 39.

Left-Hand Arpeggiation, (A) and (B) Forms, and Modes

One of the natural devices for left-hand arpeggiation is the application of the (A) and (B) Forms. In joining the root and the voicing in a moving arpeggio, an effective underpinning is established for a melodic line.

Figure 1 illustrates an arpeggiated bass line for "Ruby" in C, employing (A) and (B) Forms in addition to modal fragments emanating from varying points based upon the mode of the prevailing chord. Elements studied in Lessons 35 and 36 appear also.

Fig. 1.

The figure displays three staves of musical notation for the left-hand arpeggiated bass line of "Ruby" in C major. The notation includes various chord forms and modes, with some measures marked with triplets (3).

Staff 1:

- Measure 1: $bIIx$ (B)
- Measure 2: I (A)
- Measure 3: I (A)
- Measure 4: $\sharp Io$ Permutation

Staff 2:

- Measure 1: $bVIIM_5^6$
- Measure 2: $bVIIM_5^6$ (B)
- Measure 3: $bVIIM_5^6$ (B)
- Measure 4: V_3^4

Staff 3:

- Measure 1: I_5^6
- Measure 2: I_5^6 (A)
- Measure 3: VI (B)
- Measure 4: VI_2 (B)

RUBY (Words by Mitchell Parish, Music by Heinz Roemheld) — © Copyright 1953 Miller Music Corporation, New York, N. Y. — Used by Permission.

IV (A) bVIIx (A)

I $\frac{4}{3}$ (A) IIø (A) IVø (A)

III (A) bIIIx (B) II (A) bIIx (B)

I (A) I (A) I (A) #Io Permutation

bVIIM $\frac{6}{5}$ bVIIM $\frac{6}{5}$ bVIIM $\frac{6}{5}$ v $\frac{4}{3}$

I $\frac{6}{5}$ VI (B) VI₂ (B)

IV (A) bVIIx (A)

I $\frac{4}{3}$ (A) IIø (A) bIIx (B)

I (A) bV (B)

IVm (A) bVIIx (A)

I (A) VI (B) Vm (A) bV

IVm (A) bVIIx (A)

III⁸ (A) \flat IIIx (B) II (A) \flat IIx (B)

I I (A) I (B) I \sharp Io

\flat VII M₅⁶ \flat VII M₅⁶ (B) \flat VII M₅⁶ V₃⁴

I₅⁶ VI (B) VI₂ (B)

IV (A) IV (A) \flat VIIx (A)

VI₂^{#7} (B) VI₂ (B)

II \emptyset (A) \flat IIx (B) I (A)

SECTION III

LESSON 40.

“Comping” (Accompanying)

A thorough analysis of the rhythmic elements of jazz appears in Vol. II. At this point we will consider the accompanying role of the piano in a rhythm section.

PRE-SWING BRAVURA PIANO

The pre-swing period (1920-1934), represented by Jelly Roll Morton, James P. Johnson, “Fats” Waller, Earle Hines and Willie “The Lion” Smith, was a wild careening joy ride of keyboard gymnastics, full of content, but with very little form. Since every pianist was a solo pianist (meaning he could play without accompaniment), it was sometimes no easy task to subdue him to the social tasks of playing with a rhythm section.

Both Hines and Morton made important contributions in this area (Waller generally remained unsubdued).

The following outline illustrates a typical rhythm section prior to 1930 with the rhythmic units for each component:

Fig. 1. Pre-1930 Rhythm Section

Drums:

Bass	♩	⋈	♩	⋈
Snare	♩	♩♩	♩	♩
Wood Block	♩♩	♩	♩♩♩♩	
Cymbal	⋈	♩	⋈	♩
Banjo	♩	♩♩	♩♩	♩
Tuba-Bass	♩	⋈	♩	⋈

Piano:

right hand	♩	♩	♩	♩
left hand	♩	♩	♩	♩

Here the pianist was committed to a rigid, unsyncopated 4/4 beat, often playing with both hands on each beat of the bar (Fig. 1).

Fig. 2 Swing (1932-1940) Rhythm Section

Drums:				
Bass	♩	♩	♩	♩
Snare	♪	♩	♪	♩
Hi-Hat	♪	♩	♪	♩
Ride Cymbal	♩	♩. ♩	♩	♩. ♩
Guitar:	♩	♩	♩	♩
Bass	♩	♩	♩	♩
Piano:				
right hand	♪	♩	♪	♩
left hand	♩	♪	♩	♪

Here the pianist played an alternate left-hand root, right-hand-chord rhythmic pattern, still unsyncopated, but relieved by a more modern approach to both harmony and architecture (Fig. 2).

Fig. 3. Modern (1940-Present)

Drums:				
Bass	♩	♩	♩	♩
Snare	♩	♩	♩	♩
Hi-Hat	♪	♩	♪	♩
Ride Cymbal	♩	♩	♩	♩
Bass	♩	♩	♩	♩
Piano	♩	♩	♩	♩

Here both piano and drums are relieved of the oppressive responsibility of maintaining a rigid 4/4 beat, which is now left to the bass. Chords are constantly "kicked" by the pianist, either through anticipation or by delaying (Fig. 3).

The principle devices of 'comping are open-position scale-tone chords — axis of 3rd and 7th (Vol. I, Lessons 68, 69, 70) and (A) and (B) Forms.

Figure 4 illustrates a 'comping line for "I Love You" in the key of F, employing both axis and (A) and (B) Forms (note the modulation). (Refer to recent Horace Silver recordings.)

Fig. 4.



(F) #Io IIø bIIx



(F) I #Io II

I LOVE YOU (Cole Porter) — Copyright © 1943 by Chappell & Co., Inc. —
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(F) $\flat\text{IIx}$ I $\sharp\text{Io}$ (A)

(F) $\text{II}\emptyset$ (A) $\flat\text{IIx}$ (B)

(F) I (A) $\text{II}\emptyset$

(A) III VI II V I

(F) $\flat\text{III}\text{o}$ II (A)

(F) $\flat\text{II}\text{x}$ (B) I (A) II (A) VIo (A) III (B)
2nd permutation

(F) III \emptyset (B) $\flat\text{III}\text{x}$ (A) II

(F) V IV III $\flat\text{III}\text{x}$ II \emptyset (A) VIIo (A)

(F) $\overset{8}{\text{III}}\phi \textcircled{\text{B}}$ $\flat\text{IIIx} \textcircled{\text{A}}$ $\text{IIx} \textcircled{\text{A}}$

(F) II $\flat\text{IIx}$ I

"Walking" open-position patterns moving internally against the prevailing chord are derived from the three traditional patterns studied in Vol. I, Lessons 62, 63, 64:

1. Circle of fifths
2. Diatonic
3. Chromatic

Diatonic and chromatic patterns rotating around the prevailing chord are the most commonly used (Fig. 5). Essential to this device is an automatic facility with the axis of the 3rd and 7th (see Vol. I, Section XI) in all scales and modal displacements. These walking lines are similar to those in Vol. III, Section 2, and Lessons 31 through 34 of Vol. IV.

Fig. 5.

II III IV III II III II

II III II III $\flat\text{III}$ II

LESSON 41.

Turnarounds

The problem of "Intros" was discussed in Vol. III, Lesson 28. In a normal jazz performance the following general format prevails:

Chorus 1. Statement of melody, harmonic chart, tempo, etc.
Chorus 2, etc. Unspecified number of improvised choruses.
Final Chorus. Restatement of melody, close.

Obviously, these repeated choruses must be joined by some smooth sequence of chords connecting the end of one chorus with the beginning of the next.

Most jazz tunes fall into the following structural categories:

1. 32-bar form, melody closing on bar 31 on M I chord.
2. 32-bar form, melody closing on bar 32 on M I chord.
3. 32-bar form, melody closing on bar 31 on m I chord.
4. 32-bar form, melody closing on bar 32 on m I chord.
5. 64-bar form, melody closing on bar 61 on M I chord.

This means that in forms 1 and 3 a two-bar (bars 31 and 32) turnaround is required.

In forms 2 and 4, a one-bar (32nd bar) turnaround is required.

In form 5, a four-bar (bars 61, 62, 63 and 64) turnaround is required.

RULE: The final melodic tone indicates the beginning of the turnaround.

The problem now remains to determine the chords to be employed. Since in any case the turnaround begins on either the M or m I chord, the question remains to find the most suitable chords to "connect" this I chord to the first chord of the tune (see Vol. III, Lesson 28).

The following categories include the principle initial chords (not including pick-up chords):

1. Tunes beginning on I chord
2. Tunes beginning on II chord
3. Tunes beginning on VI chord

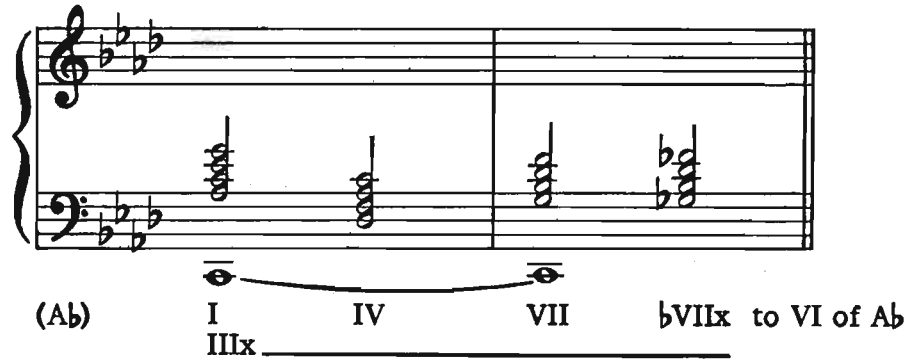
In functions other than those considered, "cover" the turnaround by using a basic I-VI-II-V pattern; then proceed directly to the initial chord of the tune.

RULE: Turn-around patterns are determined harmonically by the initial chord and rhythmically by the closing bar of the melody.

A common turnaround device employed to sustain tension while passing from one chorus to the next is that of employing the fifth of the prevailing key (either major or minor) in the bass, while moving through a turnaround pattern in the right hand. This device is known as an *organ-point* or *pedal-point*, and may be joined with any basic pattern of the prevailing key (Fig. 1).

Fig. 1.

The figure consists of two musical staves, each with a grand staff (treble and bass clefs). The top staff is for the key of C major, indicated by a 'C' in parentheses. The bass line features a sustained C note (the fifth of C) across four measures. The right hand plays the following chords: C (I), F7 (III), Bb7 (bIIIx), F7 (II), and Bb7 (bIIx to I of C). The bottom staff is for the key of Eb major, indicated by '(Eb)'. The bass line features a sustained Eb note (the fifth of Eb) across four measures. The right hand plays the following chords: Eb (I), F7 (II), Bb7 (III), and Bb7 (bIIIx to II of Eb).



From the preceding the following solutions are suggested:

INITIAL CHORD	ENDING	TURN-AROUND
I	2 bars	I VI / II bIIx //
I	1 bar	I bIIx //
I	4 bars	I / bIIIx / IIx / bIIx //
Im	2 bars	I VI ϕ / II ϕ bIIx //
Im	4 bars	I / VI ϕ / II ϕ / bIIx //
II	2 bars	I II / III bIIIx //
II	1 bar	I #Io //
II	4 bars	I / bVm VIIx / III / VIx //
VI	2 bars	I IV / VII IIIx //
VI	1 bar	I IIIx \sharp //
VI	4 bars	I / #Io / II II \sharp / VII bVIIx //
all other	2 bars	I VI / II V //
all other	4 bars	I / VI / II / V //

Figure 2 illustrates a bass line for "Down By The River" in A \flat .

Fig. 2.

I VI / IV IV \sharp / II / V / I IV VII IIIx / VI IIx Vm Ix / IV III /
 II V / I IV VII IIIx / VI VI \sharp / IV VII / III VI \sharp #VI \sharp Io / VII IIIx /
 VI VI \sharp bV ϕ VIIx / III VIx / II V / I VI / IV IV \sharp / II / V /
 I IV VII IIIx / VI IIx Vm Ix / IV III / II V / I IV VII IIIx /
 VI VI \sharp / bVm VIIx / III VIx / II III / IV V \sharp / I + ϕ / I + ϕ //

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LESSON 42.

Building a Bass Line

In Vol. I, Lesson 76 the problem of converting sheet music to jazz was given some consideration.

The problems of conversion vary according to the individual composer; also, the time of the original copyright determines to some extent the accessibility of a logical chord chart. Again, some compositions that enjoy a permanent position in the popular literature originally appeared in musical comedies under specific dramatic conditions which may have imposed certain harmonic or rhythmic restrictions no longer applicable.

A case in point is "Small Hotel" from *On Your Toes* by Rodgers and Hart.

The bass line of the first eight bars that appeared in the original score is as follows:

I VI₂ / I VI₂ / I VI₂ / I VI₂ / II / II V / I VI₂ / I VI₂ //

This particular bass line was extremely effective for the dramatic situation prevailing in *On Your Toes* in 1936; however, for the present-day improviser this harmonic setting seems inadequate for the "absolute" problem of improvisation compared with the "relative" problem of dramatic context.

The following solutions are offered to help establish a more effective underpinning for improvisation:

Solution 1

I / II / III / \flat III_o / II / \flat II_x / I VI / II V //

Solution 2

I II / III IV / VI₂ IV / III \flat III_o / II \flat II_o / II \flat II_x / I \flat III_o / II \flat II_x //

Solution 3

I VI / II V[♯] / I II / III \flat III_o / II III / IV IV ϕ / III VI / II V //

Solution 4

I I₂ / VI II[‡] / VI₂ IV / III bIII_o / II bII_o / II₂ VII_o / I₂ VI /
II[‡] V //

Solution 5

I I₂ / VI VI₂ / bV[‡] IV_x / III bIII_o / II V / Im IV_x / III bIIIM /
II bII_x //

Solution 6

I IV_x / bVII_x bIII_x / bVI_x bII_x[‡] / bV[‡] VII_x / III VI_x / II V /
I bVII_x / bVI_x V //

Solution 7

bV[‡] IV_m / III bIII_o / II⁺ bII_o / II₂ / VII bVII_o / IV[‡] bVI_o /
VI₂ bV[‡] / IV III bIII II //

Solution 8

V_m bV[‡] / IV⁺ IV_m / III IV / #IV_o VI₂ / bV / IV IV_o / III IV⁺ /
#IV_x V //

Solution 9

I₂ bV[‡] / II[‡] VI₂ / bV_m IV_x / III #IV_o / V IV[‡] / #VI_o VII /
I VI / bVI_x V //

Solution 10

III VI / II V[‡] / bV_m VII_x / IV[‡] bVIIM / III VI_x / II V / Im IV_x /
bVII_x bIIIM //

There are other solutions, of course, but these represent the conventional patterns usually applied in such a situation. Sections of one solution may also be interchanged with those of another solution.

Figure 1 illustrates a bass line for "Small Hotel" in G Major. Note the modulation.

Fig. 1.

(G) I II / III IV / VI, IV / I[♯] bIII_o / II bII_o / II bII_x / I VI /
 (G) II bII_x / I II / III IV / VI, IV / I[♯] bIII_o / II bII_o / II V //
 (C) V IV / III II / I VI / II bII_x / I IV / VII_m III_x / VI bV_♭ /
 (C) VII III_x // (G) II[♯] II / II_♭ bII_x / I II / III IV / VI, IV /
 (G) I[♯] bIII_o / II bII_o / II bII_x / I / I //

THERE'S A SMALL HOTEL (Lorenz Hart and Richard Rodgers) – Copyright © 1936 by Chappel & Co., Inc. – Copyright Renewed. – Used by Permission.

Convert Fig. 1 to the (A) and (B) Forms. Improvise on Fig. 1.

LESSON 43.

Modern "Funky" Piano – Modified (A) and (B) Forms

The appearance in the Fifties of a style of pianism rooted in the archaic blues indicated a partial return by jazzmen to the substrata elements of jazz that had existed at the turn of the century. These substrata elements include the following:

1. Eight-bar and twelve-bar archaic blues
2. Gospel music
3. 8/8 and 12/8 time signatures
4. Country, mountain and western idioms

Some of the leaders in this movement include: Ray Charles, John Williams, Horace Silver, Hampton Hawes, Mose Allison, Pete Jolly, Jimmy Guiffre and Les McCann.

Figure 3 illustrates an application of these various idioms to the 12-bar blues in the key of G.

The left hand employs the modified (A) and (B) Forms (Lesson 12). Modified (A) and (B) occur on the *dominant* chord only; modified (A) omits the ninth, modified (B) omits the thirteenth.

The use of the "off-beat" device in the left hand creates a tension of continually "kicking" each beat; this takes on the character of an inverted boogie-woogie (see Figs. 1 and 2).

Fig. 1. Boogie-Woogie

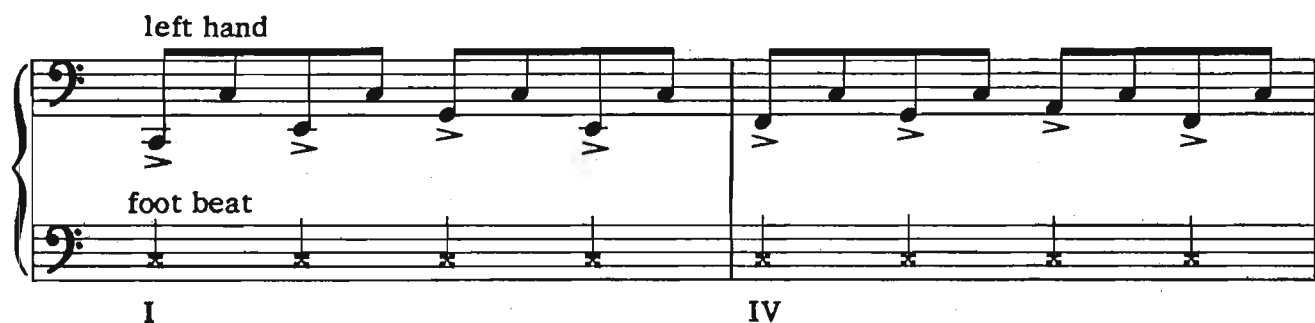
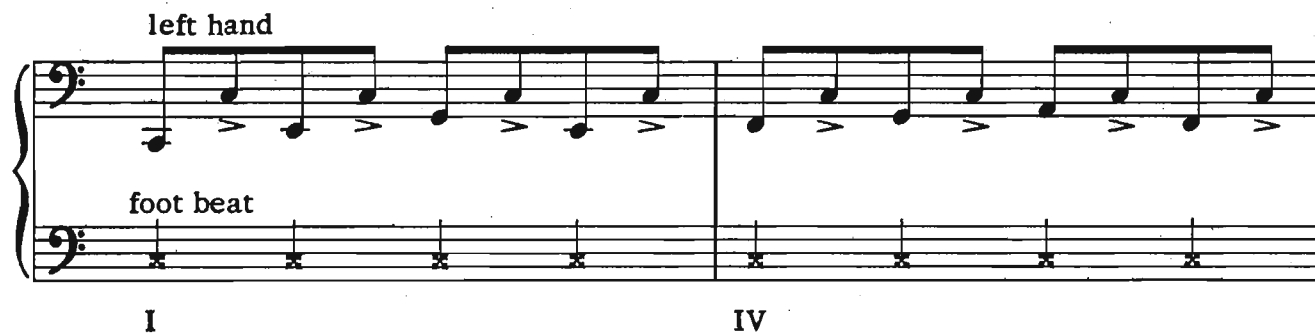


Fig. 2. Inverted "funky" accent



The unremitting use of this device can easily result in monotony unless it is joined with other rhythmic resources.

The use of only the dominant quality contributes to the general tension of the idiom. Bars 3 and 5 employ the upper chromatic dominants; bars 11 and 12 employ the same device extended to "cover" the necessary eight beats.

Fig. 3.

foot beat

Ix¹³ (A) IVx⁹ (B)

IVx⁹ (B) #IVx⁹ (B) IVx⁹ (B)

foot beat

Ix¹³ (A) bIIx¹³ (A)

IIx¹³ (A) bIIx¹³ (A)

Repeat at will

Ix¹³ (A) bIIx¹³ (A) IIx¹³ (A) bIIx¹³ (A)

LESSON 44.

Harmonic Distortion

Occasionally the chord chart of a tune is distorted by substituting an *unrelated* but *familiar* pattern (organ point, circle of fifths) for the patterns dictated by the composition (Fig. 1).

Fig. 1.

Figure 1 displays five musical staves, each illustrating a different harmonic pattern or distortion. The notes are written on a single staff with a treble clef, and the chord symbols are written below the staff.

- Staff 1 (normal bass line):** The notes are G, A, B, C, D, E, F, G. The chord symbols are I, VI, II \emptyset , and bIIx.
- Staff 2 (circle of fifths distortion):** The notes are G, A, B, C, D, E, F, G. The chord symbols are I, VI, II \emptyset , IV \emptyset , III bIIIx, II \emptyset , and bIIx.
- Staff 3:** The notes are G, A, B, C, D, E, F, G. The chord symbols are I, IVx, and bVIIx.
- Staff 4:** The notes are G, A, B, C, D, E, F, G. The chord symbols are bIIIx, bVIx, bIIx, bV, and IV \emptyset .
- Staff 5:** The notes are G, A, B, C, D, E, F, G. The chord symbols are III, VIx, II, V, Im, IVm, bVIIIm, and bIII.

A further device involves the playing of the melody accompanied by a *parallel* harmonic structure. This is referred to as “parallel,” since the identical intervals appear under each melodic “point.” The prevailing chord chart is completely abandoned in this case and each formation is built *down* from each melodic tone. The descending tone-row is as follows:

melody tone
perfect fourth
minor sixth
major seventh
ninth

(All intervals are figured from the melody down.) See Fig. 2.

Fig. 2. Parallel distortion

The musical notation for Fig. 2 consists of three systems, each with a treble and bass staff. The first system shows a treble staff with a key signature of one sharp (F#) and a bass staff with a key signature of one flat (Bb). The second system shows a treble staff with a key signature of one sharp (F#) and a bass staff with a key signature of one flat (Bb). The third system shows a treble staff with a key signature of one flat (Bb) and a bass staff with a key signature of one flat (Bb). The notation illustrates the 'parallel distortion' technique, where chords are built down from a melodic tone using specific intervals: perfect fourth, minor sixth, major seventh, and ninth.

Thus, in Fig. 2 we have:

MELODY	P4 BELOW	m 6 BELOW	M 7 BELOW	9 BELOW
E	B	G#	F	D
B	F#	D#	C	A
G	D	B	A \flat	F
A \flat	E \flat	C	A	G \flat
F	C	A	G \flat	E \flat
D	A	F#	E \flat	C
E	B	A \flat	F	D

Again, each formation is created by the melodic tone; the prevailing chord plays no part in the structure. Manually this structure functions identically with the block chords studied in Vol. III: four voices in the right hand; one in the left.

The student will recognize this formation as the (A) Form of the diminished chord studied in Lesson 9. The use of this particular interval combination is arbitrary; of course; other combinations can be and are used. The effectiveness of this particular combination illustrated in Fig. 2 probably lies first in the resonance of the voicing itself, as well as in the peculiar relationship of the dominant and the diminished chords studied in Lesson 12.

The over-all effect of such a formation is one of extreme tension caused by both the parallelism itself and the strange "dominant-diminished" content of the voicings.

Copyright laws prevent the reproduction of a melody illustrating this medium. It is suggested that the student apply this idea to any melodic line, carefully following the indicated interval combination.

LESSON 45.

Building Chords in Fourths

In recent years there has appeared a trend in jazz pianism which, in terms of the rugged history of jazz piano, represents a rather startling, but musically effective joining of jazz and traditional "cocktail" idioms.

The left-hand structures are an extension of the modified (A) and (B) Forms in addition to the dominant (C) Form (Lesson 12). The right hand employs a mixture of chords and running lines, heavily pedaled in order to achieve the deliberate vagueness and diffusion of tonal colors similar to the textures found in the Impressionism of the early Twentieth Century.

This extensive use of the *sostenuto pedal* as a basic device of this style has introduced a revolutionary conception of swing in which the time-honored, sharp, marcato touch has been replaced by a blurred, legato attack. The left-hand structures employ chords built in either perfect or augmented (tritone) fourths joined by various *root couplings*; the right-hand line generally avoids the traditional harmonic "hinges" (see Vol. I, pages 127-128) or chromatic appoggiatura tones, raised to great eminence by alto saxophonist Charlie Parker (Fig. 1).

Fig. 1.



Instead, this new line concept employs the idea of superimposed thirds piled on top of each other in the manner of tenor saxophonist John Coltrane. In this conception the *horizontal* relationship of the chords is replaced by an intense *vertical* exploration of each individual harmonic function without the usual regard for the horizontal relation of any one vertical structure to the preceding or succeeding structure (Fig. 2).

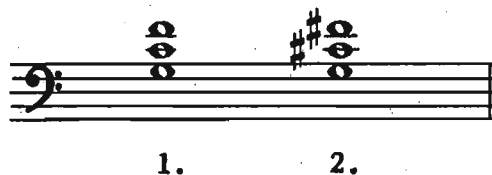
Fig. 2.



The keyboard collation of these various factors is generally attributed to pianist Bill Evans; its intrinsic vitality will be best assessed by the passage of time.

The left-hand chords or voicings are derived from twenty-four basic structures — each of the twelve tones of the chromatic scale capable of supporting two formations. Various roots (*couplings*) may be joined to each of these twenty-four voicings. Fig. 3 illustrates the two voicings on G.

Fig. 3.



Voicing 1 consists of the following intervals:

G to C — perfect fourth

C to F — perfect fourth

Voicing 2 consists of the following intervals:

C to C# — augmented fourth (tritone)

C# to F# — perfect fourth

NOTE: Since the root is not present in either voicing 1 or 2, these voicings cannot be treated as a “chord” possessing an internal relationship of interval factors forming a “quality.” In other words, the fact that voicing 1 contains a perfect fourth and a minor “seventh” has no meaning until a root is added to the voicing (see Fig. 4). Voicings 1 and 2 are simply artificial structures formed by piling various kinds of fourths on top of one another. Figure 4 illustrates the various *root couplings* of voicing 1.

Fig. 4.

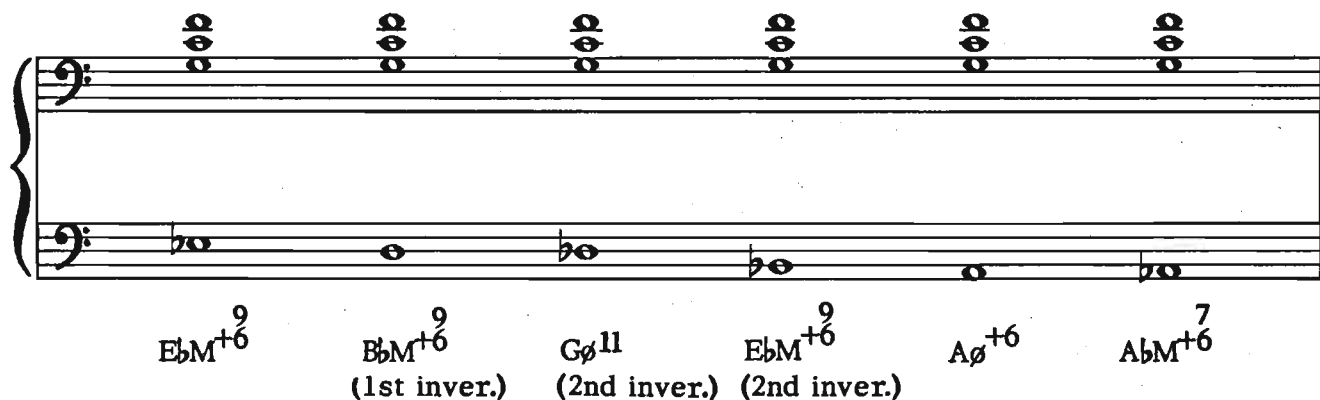


Figure 5 illustrates the various *root couplings* for voicing 2.

Fig. 5.

Figure 5 shows a musical staff with two staves (treble and bass) and five chords indicated by symbols above the treble staff and labels below the bass staff. The chords are:

- E_m^{+6} (9)
- $E_b x$ (C)
- E_m^{+6} (2nd inver.) (9)
- $B_b o^{+6}$
- $A x$ (A) Modified

The following tables represent an interval analysis of the *root couplings* illustrated in Fig. 4:

$E_b M^{+6}$ (E_b major ninth chord with added sixth)

E_b — root
 G — third
 C — added sixth
 F — ninth

$B_b M^{+6}$ (B_b major ninth chord with added sixth in *first* inversion)

D — third
 G — added sixth
 C — ninth
 F — fifth

$G \phi^{11}$ (G half-diminished eleventh chord in *second* inversion)

D_b — fifth
 G — root
 C — eleventh
 F — seventh

$E_b M^{+6}$ (E_b major ninth chord with added sixth in *second* inversion)

B_b — fifth
 G — third
 C — added sixth
 F — ninth

$A\phi^{+6}$ (A half-diminished chord with added sixth; sixth tone of the Locrian mode of $B\flat$)

A — root
G — seventh
C — third
F — added sixth

$A\flat M^{+6}$ ($A\flat$ major seventh chord with added sixth)

$A\flat$ — root
G — seventh
C — third
F — added sixth

Here is an analysis of Fig. 5:

Em^{+6} (E minor ninth chord with added sixth)

E — root
G — third
 $C\sharp$ — added sixth
 $F\sharp$ — ninth

$E\flat x \textcircled{C}$ ($E\flat$ dominant augmented ninth chord)

$E\flat$ — root
G — third
 $D\flat$ — seventh
 $F\sharp$ — augmented ninth

Em^{+6} (E minor ninth chord with added sixth in *second* inversion)

B — fifth
G — third
 $C\sharp$ — added sixth
 $F\sharp$ — ninth

$B\flat o^{+6}$ ($B\flat$ diminished chord with added sixth; sixth tone of the $B\flat$ diminished scale)

$B\flat$ — root
G — seventh
 $D\flat$ — third
 $F\sharp$ — added sixth

Ax (A) (A dominant thirteenth chord in (A) Form modified)

A — root
 G — seventh
 C# — third
 F# — thirteenth

Since the search for a chord or voicing usually begins at the root, the following table describes the *root-voicing couplings* of the *five qualities*; the interval distance in each case refers to the distance from the root *up* to the bass note of the voicing. In order to secure resonance, the root coupling is sometimes placed an octave below the original interval; this in no way affects the relationship of the particular root to the voicing.

QUALITY	VOICING	INTERVAL
M (root)	1	M3 up
M (root)	1	M7 up
M (1st inv.)	1	P4 up
M (2nd inv.)	1	M6 up
x (root)	2	M3 up
x (root)	2	m7 up
m (root)	2	m3 up
m (2nd inv.)	2	m6 up
φ (root)	1	m7 up
φ (2nd inv.)	1	+4 up
o (root)	2	M6 up

Voicings generally fall into the following register (Fig. 6).



Fig. 6.

Figure 7 illustrates the *root-voicing couplings* for the *five qualities* on each of the twelve tones. (See Vol. I, pages 25 and 26).

Fig. 7.

Figure 7 illustrates the root-voicing couplings for the five qualities on each of the twelve tones. The figure is organized into three systems, each representing a different quality: CM, Cx, Cm, Cø, and Co. Each system shows six different root positions, with the notes for each position written on a grand staff (treble and bass clef). Below each staff, the quality and inversion are indicated.

System 1: CM

- CM⁹
- CM⁷
- CM⁹ (1st inver.)
- CM⁹ (2nd inver.)
- Cx ©
- Cx (A) Modified

System 2: Cm

- Cm⁹
- Cm⁹ (2nd inver.)
- Cø⁹
- Cø¹¹ (2nd inver.)
- Co⁹

System 3: DbM

- DbM⁹
- DbM⁷
- DbM⁹ (1st inver.)
- DbM⁹ (2nd inver.)
- Dbx ©
- Dbx (A) Modified

Diagram showing the C#m+6 chord family in bass clef. The staff displays five chords: C#m+6, C#m+6 (2nd inver.), C#ø+6, C#ø11 (2nd inver.), and C#o+6. Each chord is represented by a whole note in the bass staff and a corresponding chord symbol above it.

Chord symbols: C#m+6, C#m+6 (2nd inver.), C#ø+6, C#ø11 (2nd inver.), C#o+6

Diagram showing the Dm+6 chord family in bass clef. The staff displays six chords: Dm+6, Dm+6, Dm+6 (1st inver.), Dm+6 (2nd inver.), Dx (C), and Dx (A) Modified. Each chord is represented by a whole note in the bass staff and a corresponding chord symbol above it.

Chord symbols: Dm+6, Dm+6, Dm+6 (1st inver.), Dm+6 (2nd inver.), Dx (C), Dx (A) Modified

Diagram showing the Dm+6 chord family in bass clef. The staff displays five chords: Dm+6, Dm+6 (2nd inver.), Dø+6, Dø11 (2nd inver.), and Do+6. Each chord is represented by a whole note in the bass staff and a corresponding chord symbol above it.

Chord symbols: Dm+6, Dm+6 (2nd inver.), Dø+6, Dø11 (2nd inver.), Do+6

$E_b M^+6$ $E_b M^+6$ $E_b M^+6$ $E_b M^+6$ $E_b x \textcircled{C}$ $E_b x \textcircled{A}$
 (1st inver.) (2nd inver.) Modified

$E_b m^+6$ $E_b m^+6$ $D\# \phi^+6$ $D\# \phi^{11}$ $E_b \phi^+6$
 (2nd inver.) (2nd inver.)

$E M^+6$ $E M^+6$ $E M^+6$ $E M^+6$ $E x \textcircled{C}$ $E x \textcircled{A}$
 (1st inver.) (2nd inver.) Modified

$E m^+6$ $E m^+6$ $E \phi^+6$ $E \phi^{11}$ $E \phi^+6$
 (2nd inver.) (2nd inver.)

FM^{+6}_9 FM^{+6}_7 FM^{+6}_9 (1st inver.) FM^{+6}_9 (2nd inver.) $Fx \text{ } \textcircled{C}$ $Fx \text{ } \textcircled{A}$ Modified

Fm^{+6}_9 Fm^{+6}_9 (2nd inver.) $F\emptyset^{+6}$ $F\emptyset^{11}$ (2nd inver.) Fo^{+6}

$F\#M^{+6}_9$ $F\#M^{+6}_7$ $F\#M^{+6}_9$ (1st inver.) $F\#M^{+6}_9$ (2nd inver.) $F\#x \text{ } \textcircled{C}$ $F\#x \text{ } \textcircled{A}$ Modified

$F\#m^{+6}_9$ $F\#m^{+6}_9$ (2nd inver.) $F\#\emptyset^{+6}$ $F\#\emptyset^{11}$ (2nd inver.) $F\#o^{+6}$

Musical staff showing G major triads and chords. The top staff contains six triads: G major, G# major, A major, B major, C major, and D major. The bottom staff contains six chords: Gm⁹, Gm⁷, Gm⁹ (1st inver.), Gm⁹ (2nd inver.), Gx (C), and Gx (A) Modified.

Musical staff showing G minor triads and chords. The top staff contains six triads: G minor, G# minor, A minor, B minor, C minor, and D minor. The bottom staff contains six chords: Gm⁹, Gm⁹ (2nd inver.), Gø⁶, Gø¹¹ (2nd inver.), and Gø⁶.

Musical staff showing A major triads and chords. The top staff contains six triads: A major, A# major, B major, C major, D major, and E major. The bottom staff contains six chords: Abm⁹, Abm⁷, Abm⁹ (1st inver.), Abm⁹ (2nd inver.), Abx (C), and Abx (A) Modified.

Musical staff showing A minor triads and chords. The top staff contains six triads: A minor, A# minor, B minor, C minor, D minor, and E minor. The bottom staff contains six chords: Abm⁹, Abm⁹ (2nd inver.), G#ø⁶, G#ø¹¹ (2nd inver.), and G#ø⁶.

Am^{+6}_9 Am^{+6}_7 Am^{+6}_9 Am^{+6}_9 Ax \textcircled{C} Ax \textcircled{A} Modified

(1st inver.) (2nd inver.)

Am^{+6}_9 Am^{+6}_9 $A\phi^{+6}$ $A\phi^{11}$ Ao^{+6}

(2nd inver.) (2nd inver.)

Bbm^{+6}_9 Bbm^{+6}_7 Bbm^{+6}_9 Bbm^{+6}_9 Bbx \textcircled{C} Bbx \textcircled{A} Modified

(1st inver.) (2nd inver.)

Bbm^{+6}_9 Bbm^{+6}_9 Bbo^{+6} Bbo^{11} Bbo^{+6}

(2nd inver.) (2nd inver.)

BM⁹+6 BM⁷+6 BM⁹+6 (1st inver.) BM⁹+6 (2nd inver.) Bx C Bx A Modified

Bm⁹+6 Bm⁹+6 (2nd inver.) Bø+6 Bø¹¹ (2nd inver.) Bø+6

Figure 8 illustrates the various idioms employed in this style.

Fig. 8.

I (1) Im (2)

I (1)

bV (A) Modified

IVx (A) Modified

IIIM (1)

VIx (A) Modified IIx (C)

V (A) Modified

bIIx (B) Modified

I (1)



Im (2)



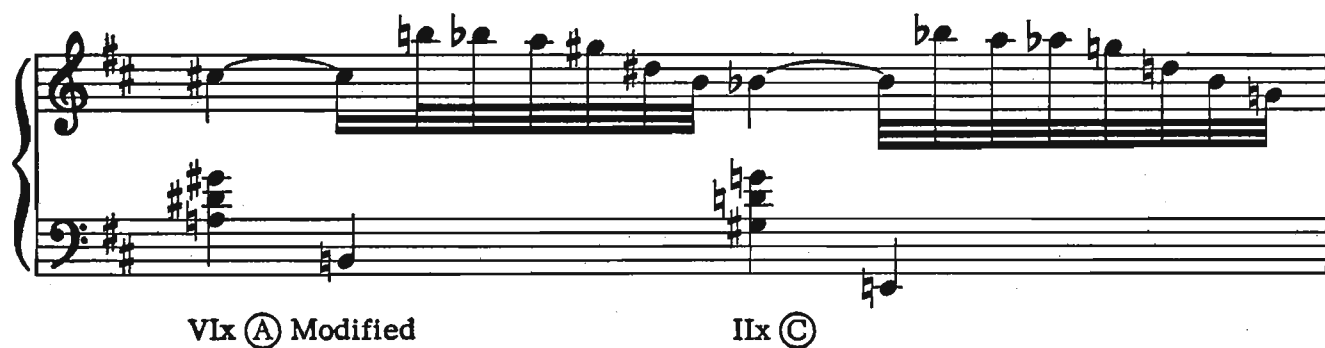
I (1)



bV (A) Modified



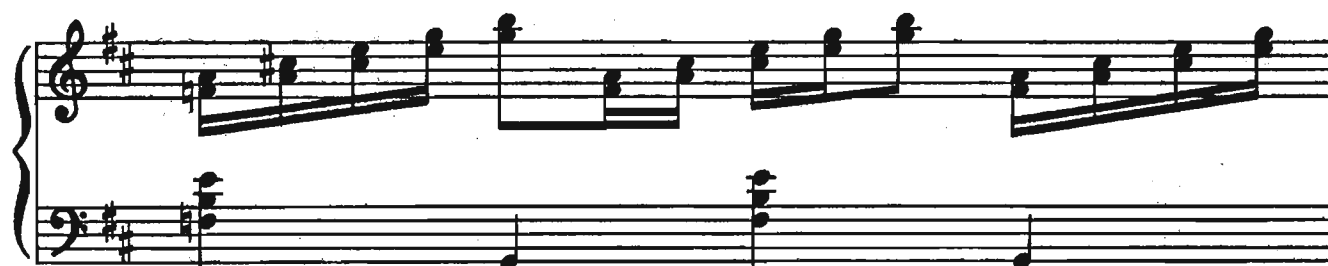
IVx (A) Modified





I (1)

bV (A) Modified



IVx (A) Modified



IIIM (1)



VIx (A) Modified IIx (C)

V (A) Modified

bIIx (B) Modified



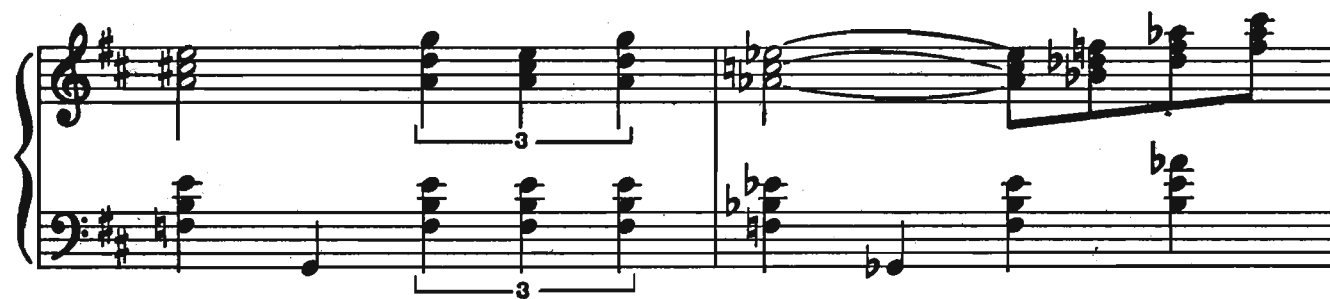
I (1)

Im (2)



I (1)

bV (A) Modified



IVx (A) Modified

IIIM (1)



VIx (A) Modified

IIx (C)

V (A) Modified bIIx (B) Modified

This system contains two musical staves. The first staff, labeled "V (A) Modified", shows a sequence of chords in the treble clef, starting with a triad of F#, A, and C# in the key of D major, followed by a descending line of chords. The second staff, labeled "bIIx (B) Modified", shows a similar sequence of chords in the bass clef, starting with a triad of D, F, and A in the key of D major, followed by a descending line of chords.

I (1)

This system contains two musical staves. The first staff, labeled "I (1)", shows a sequence of chords in the treble clef, starting with a triad of D, F#, and A in the key of D major, followed by a descending line of chords. The second staff, labeled "I (1)", shows a similar sequence of chords in the bass clef, starting with a triad of D, F, and A in the key of D major, followed by a descending line of chords.

Im (2)

This system contains two musical staves. The first staff, labeled "Im (2)", shows a sequence of chords in the treble clef, starting with a triad of D, F#, and A in the key of D major, followed by a descending line of chords. The second staff, labeled "Im (2)", shows a similar sequence of chords in the bass clef, starting with a triad of D, F, and A in the key of D major, followed by a descending line of chords.

I (1)

This system contains two musical staves. The first staff, labeled "I (1)", shows a sequence of chords in the treble clef, starting with a triad of D, F#, and A in the key of D major, followed by a descending line of chords. The second staff, labeled "I (1)", shows a similar sequence of chords in the bass clef, starting with a triad of D, F, and A in the key of D major, followed by a descending line of chords.

This system contains two musical staves. The left staff, labeled **bV (A) Modified**, features a treble clef with a key signature of two sharps (F# and C#) and a bass clef with a key signature of two sharps (F# and C#). It includes a complex melodic line with many beamed sixteenth notes and a bass line with chords and a few moving notes. The right staff, labeled **IVx (A) Modified**, continues the piece with similar melodic and harmonic textures, including triplets marked with a '3' in the bass line.

bV (A) Modified

IVx (A) Modified

This system contains two musical staves. The left staff, labeled **IIIM (1)**, has a treble clef with a key signature of two sharps (F# and C#) and a bass clef with a key signature of two sharps (F# and C#). It features a melodic line with many beamed sixteenth notes and a bass line with chords and a few moving notes. The right staff continues the piece with similar melodic and harmonic textures.

IIIM (1)

This system contains two musical staves. The left staff, labeled **VIx (A) Modified**, has a treble clef with a key signature of two sharps (F# and C#) and a bass clef with a key signature of two sharps (F# and C#). It features a melodic line with many beamed sixteenth notes and a bass line with chords and a few moving notes. The right staff, labeled **IIx (C)**, continues the piece with similar melodic and harmonic textures, including triplets marked with a '3' in the bass line.

VIx (A) Modified

IIx (C)

This system contains two musical staves. The left staff, labeled **V (A) Modified**, has a treble clef with a key signature of two sharps (F# and C#) and a bass clef with a key signature of two sharps (F# and C#). It features a melodic line with many beamed sixteenth notes and a bass line with chords and a few moving notes. The right staff, labeled **bIIx (B) Modified**, continues the piece with similar melodic and harmonic textures, including triplets marked with a '3' in the bass line.

V (A) Modified

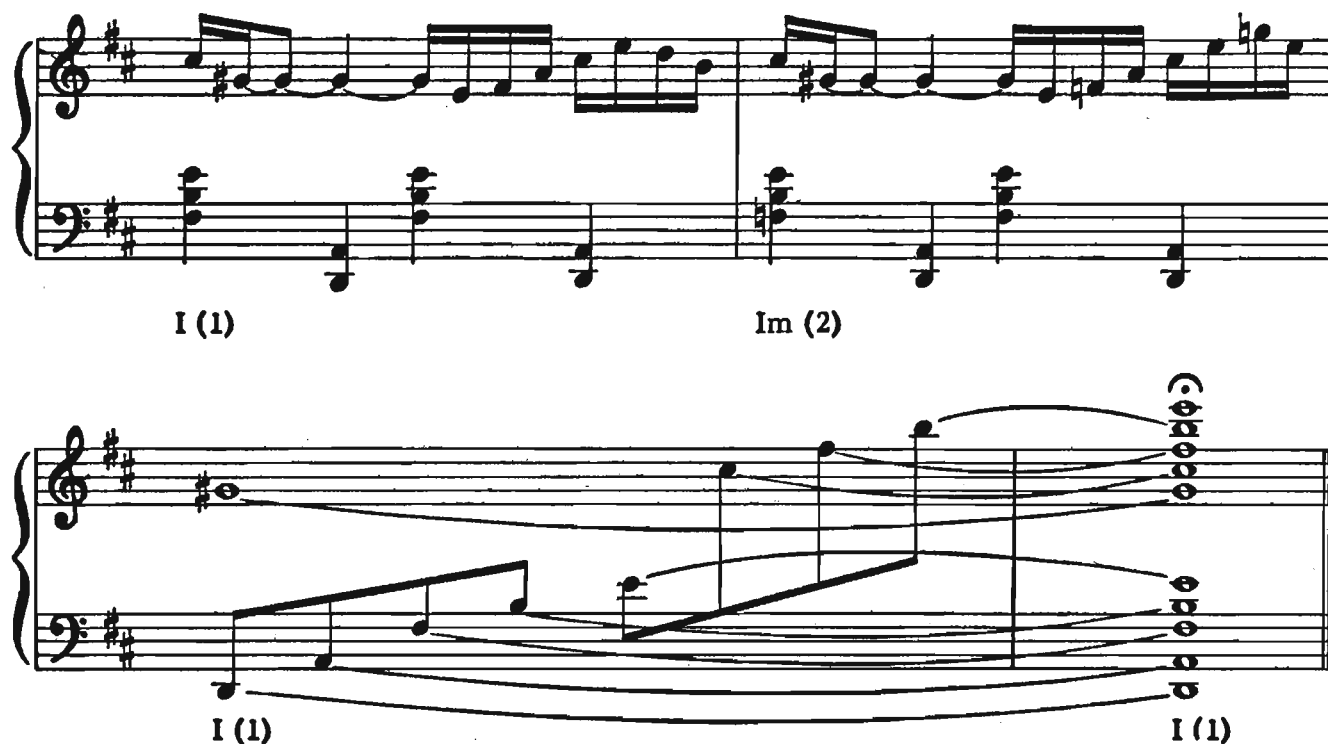
bIIx (B) Modified

I (1) Im (2)

I (1) bV (A) Modified

IVx (A) Modified III M (1)

VIx (A) Modified IIx (C) V (A) Modified $bIIx$ (B) Modified



LESSON 46.

Ⓐ and Ⓑ Forms with Shearing Block Chords

One of the most familiar pianistic sounds of the modern period has been the so-called "concerto sound" employing Ⓐ and Ⓑ Forms in the left hand and the Shearing block chords in the right. The sound derives its name from the similarity to the *"tutti"* sections of the Nineteenth- and Twentieth-Century piano concerto (i.e. Grieg, Tchaikovsky, Rachmaninoff).

The left-hand elements follow precisely the rules outlined in this volume; the right-hand chord blocks, however, will present problems to many pianists, since a normal hand span is incapable of re-creating the entire five-voice system in the right hand.

Figure 1 illustrates a chord block easily accessible in the conventional two-hand system described in Vol. III, but difficult or inaccessible for the average pianist in the right hand only.

Fig. 1.



RULE: It is permissible to omit any or all of the inner voices of a block chord; but neither tone of the octave itself (the outside voices) can be omitted.

Thus, the following solutions would be permissible in modifying Fig. 1.

Fig. 2.



Solutions illustrated in Fig. 3 are impermissible.

Fig. 3.



These rules do not affect the use of single notes, thirds, fourths, fifths and sixths elsewhere described in this text. The seventh is usually avoided in the right hand, except in context with the Shearing block chords.

In selecting the inner voices to be retained in a modified chord block, the following suggestions should be kept in mind:

1. The third and seventh of a chord should be retained if possible.
2. The fifth may be omitted in M, x and m chords.
3. When the keyboard permits, two adjacent tones may be played by the thumb of the right hand (See Fig. 4).

Fig. 4.



4. The octave must remain intact.
5. In running passages, the open octave should be employed (see Vol. III, Lesson 53).

Figure 5 illustrates an (A) and (B) Form-block chord treatment of the melody illustrated in Vol. I, Lesson 7.

Fig. 5.

Figure 5 consists of two musical examples, (A) and (B), illustrating form-block chord treatments. Both examples are written for piano, with a melody in the treble clef and chords in the bass.

Example (A): The melody is in treble clef. The bass line shows four chords: I, IV, VII, and IIIx. The melody is written in a way that maintains the octave, with a dashed line labeled "8va" indicating an octave shift. The melody is written in a way that maintains the octave, with a dashed line labeled "8va" indicating an octave shift.

Example (B): The melody is in treble clef. The bass line shows eight chords: VI, bVIx, Vm, bV, IV, IVm, III, and bIIIx. The melody is written in a way that maintains the octave, with a dashed line labeled "8va" indicating an octave shift.

8va -

II V $bV\emptyset$

8va -

IVm IVo

8va -

III VI II

First system of musical notation (measures 1-3). The treble staff contains complex chordal textures with triplets and slurs. The bass staff shows a simple single-note accompaniment.

Chord labels below the staff: V, I, IV

Second system of musical notation (measures 4-6). The treble staff features a melodic line with triplets and accidentals. The bass staff has complex chordal textures with triplets and slurs.

Chord labels below the staff: VII, IIIx, VI, bVIx, Vm, bV

Third system of musical notation (measures 7-9). The treble staff shows a melodic line with triplets and accidentals. The bass staff has complex chordal textures with triplets and slurs.

Chord labels below the staff: IV, IVm, III, bIIIx

8va - - - - -

II V $bV\emptyset$

8va - - - - -

IVm IVo III VI

II $bIIx$ I VI

First system of musical notation. The treble staff contains a melodic line with triplets. The bass staff contains a harmonic line with triplets. Below the bass staff, the chord symbols II, VII, III, and VI are indicated.

Second system of musical notation. The treble staff contains a melodic line with triplets. The bass staff contains a harmonic line with triplets. Below the bass staff, the chord symbols II, bIIx, I, and VI are indicated.

Third system of musical notation. The treble staff contains a melodic line with triplets. The bass staff contains a harmonic line with triplets. Below the bass staff, the chord symbols IVm and IVø are indicated.

III VI

bVø IVø

III bIIIx II bIIx

I IV VII IIIx

8va -

VI bVIx Vm bV IV IVm III bIIIx

II vb9 bVø

The musical score consists of two systems, each with a grand staff (treble and bass clef) and a single bass line below. The first system contains four measures. The right hand plays a series of chords with rhythmic patterns including triplets and accents. The left hand plays chords in unison with the right hand. The chords are labeled IV, IVo, III, and VI. The second system contains three measures. The right hand continues the rhythmic patterns, with a 'rit.' (ritardando) marking in the first measure. The left hand plays chords in unison. The chords are labeled II, bIIx, and I.

In Fig. 5, the student will note that the basic device employed is that of rhythmic unison figures in the right and left hands. In this case, the rhythmic contour of each improvised phrase in the right hand is the determining factor; the left hand simply follows the right by repeating the prevailing voicing in rhythmic unison with the right-hand figure. This is basic; occasionally, this device may and should be abandoned in the interest of textural variety.

DRILL: Review Vol. III, Section IV.

Explore various melodies employing (A) and (B) Forms in the left hand, and melodic chord blocks in the right.

Employing similar mechanics, explore improvised lines on chord charts appearing in this and previous volumes.

LESSON 47.

The Modal Fourths

The history of jazz harmony has evolved three basic devices in building chord structures:

1. Alternate scale-tones or thirds (Tatum) – Fig. 1.
2. Consecutive scale-tones or seconds (Evans) – Fig. 2.
3. Double alternate scale-tones or fourths. (Avant-garde) – Fig. 3.

Fig. 1.

Fig. 1 displays two staves of music. The top staff shows a sequence of chords labeled I, II, III, IV, V, VI, VII, and I. The bottom staff shows a sequence of chords labeled I, II, III, II, I, VII, VI, \flat VI, and Vm.

Fig. 2.

Fig. 2 displays two staves of music. The top staff shows three scale patterns labeled Ionian, Mixolydian, and Dorian. The bottom staff shows a scale pattern labeled Locrian with a fingering pattern 0 2 1 2 1 2 1 2 1. Below the bottom staff are chords labeled I, II, III, II, I, VII, VI, \flat VI, and Vm.

Fig. 3.

Fig. 3 displays musical notation for scales and chords. The top two staves show scales in treble clef: Ionian (C major) and Mixolydian (F major). The bottom staff shows chords in bass clef, labeled I, II, III, II, I, VII, VI, bVI, and Vm. The scales are marked with 'etc.' at the end. The chords are marked with Roman numerals.

Ionian

Mixolydian

Dorian

Locrian

I II III II I VII VI bVI Vm

The basic structures of steps 1 and 2 have been fully explored in Vols. III and IV; the following figure illustrates the modal drill essential to the use of the contemporary fourth voicings on the M, x, m and ϕ qualities on C.

Fig. 4

Fig. 4 displays musical notation for modal drills. The top two staves show chords in bass clef: Ionian of C and Mixolydian of F. The bottom two staves show chords in bass clef: Dorian of Bb and Locrian of Db. The chords are marked with Roman numerals.

Ionian of C

Mixolydian of F

Dorian of B \flat

Locrian of D \flat

This drill must be explored on the remaining eleven tones employing the M-x-m- ϕ modal system. The following table illustrates the tonal combinations for the seven positions of the Ionian, Mixolydian, Dorian and Locrian modes:

1-4-7
2-5-1
3-6-2
4-7-3
5-1-4
6-2-5
7-3-6

It is also possible to employ the positions of 1, 3, 5 and 7 in the diminished tone row:

1-5-8
3-7-2
5-1-4
7-3-6

Fig. 5.



Positions 2, 4, 6 and 8 are generally impractical. Figure 6 illustrates a minor blues chart (see Vol. I, Sec. X) that employs the fourth structures.

Fig. 6.



(d) Im IVm

(d) IVm Im Im

(d) \flat VIx V

(d) Im VIx \flat VIx V Im

(d) Im Im Im

(d) Im IVm

(d) IVm Im

(d) VIx \flat VIx

(d) vb13 IVx IVx

DRILL: Practice Fig. 4 on the twelve tones of the chromatic scale. Apply the fourth structures to various bass lines.

NOTE: As illustrated in Fig. 6, the fourth structures are most effective when used in constantly shifting horizontal patterns. These patterns may appear in irregular fashion in any rhythmic pattern. This horizontal motion is essential, since any single structure can only weakly imply any particular chord value; appearing in "tandem," these structures are capable of infusing a chord chart with compelling tonal and rhythmic intensity. These structures also are essential in order to vary the textural sound of the (A) and (B) Forms; for effective application of this contemporary style, the fourth structures, as well as the modal fragments discussed in Lesson 48, *must* be integrated with the (A) and (B) Forms. The decision in these matters must rest with the individual student, of course, since they are based upon the particular factors appearing in the right hand at the moment of performance, as well as to the general, over-all emotional context prevailing at that time.

LESSON 48.

The Modal Fragments

The *modal fragments* represent clusters of model tones borrowed from the Spanish Impressionists. As the student will note, these fragments also represent segments of the (B) Form voicings. The principle of extracting these fragments is as follows.

1. Determine the half-step positions in each mode.
2. Play both tones of the minor second, adding the *alternate note* of the mode above the top tone of the minor second. This structure usually appears in the left hand in the middle C area of the keyboard.

For instance, in Fig. 1, the half-steps appear on 3 and 7; the alternate tone in the mode above F is A, and the alternate step in the mode above C is E.

Thus, the fragments of the C major chord are:

E-F-A

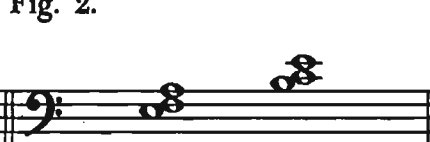
B-C-E

Fig. 1.



Ionian of C

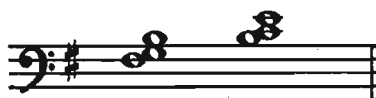
Fig. 2.



C Major fragments

Figure 3 illustrates the modal fragments in G major.

Fig. 3.



G Major fragments

RULE: The major modal fragments employ the following combinations:

3-4-6

7-1-3

(based on the Ionian mode)

Figure 4 illustrates the half-step positions of the Mixolydian of F for the C dominant chord.

Figure 5 illustrates the modal fragments for the C dominant chord.

Fig. 4.



Mixolydian of F

Fig. 5.



C dominant fragments

RULE: The dominant modal fragments employ the following combinations:

3-4-6

6-7-2

(based on the Mixolydian mode)

Figure 6 illustrates the half-step positions of the Dorian of B_b for the C minor chord.

Figure 7 illustrates the modal fragments for the C minor chord.

Fig. 6.

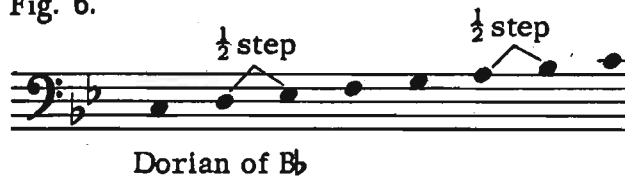


Fig. 7.



RULE: The minor modal fragments employ the following combinations:

2-3-5

6-7-2

(based on the Dorian mode)

Figure 8 illustrates the half-step positions of the Locrian of D_b for the C half-diminished chord.

Figure 9 illustrates the modal fragments for the C half-diminished chord.

Fig. 8.

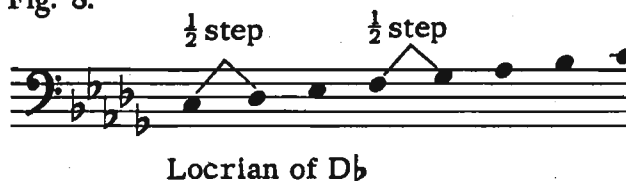
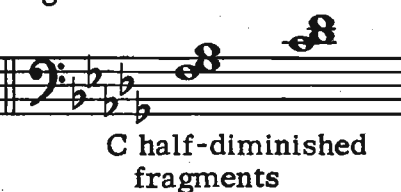


Fig. 9.



RULE: The half-diminished modal fragments employ the following combinations:

1-2-4

4-5-7

(based on the Locrian mode)

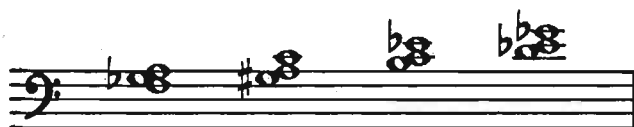
Figure 10 illustrates the half-step positions of the C diminished tone row (0 2 1 2 1 2 1 2 1).

Fig. 10



Figure 11 illustrates the tone-row fragments for the C diminished chord.

Fig. 11.



C diminished fragments

RULE: The diminished modal tone-row fragments employ the following combinations:

2-3-5

4-5-7

6-7-1

8-1-3

(based on the diminished tone row)

SUMMARY

CHORD	MODE	COMBINATION
Major	Ionian	3-4-6
		7-1-3
Dominant	Mixolydian	3-4-6
		6-7-2
Minor	Dorian	2-3-5
		6-7-2
Half-diminished	Locrian	1-2-4
		4-5-7
Diminished	0 2 1 2 1 2 1 2 1	2-3-5
		4-5-7
		6-7-1
		8-1-3

In choosing the most characteristic fragments from each mode, similar combinations, such as 3-4-6 of the Ionian and Mixolydian modes, are usually avoided. The following table illustrates the most common fragments of the five qualities:

major: 7-1-3
 dominant: 6-7-2
 minor: 2-3-5
 half-diminished: 4-5-7
 diminished: 4-5-7

Figure 12 illustrates the sixty fragment formations for the sixty chords.

Fig. 12.

Figure 12 displays the sixty fragment formations for the sixty chords, organized into six rows of musical staves. Each row contains five fragments, each represented by a musical staff with a bass clef and a key signature. The fragments are labeled with chord symbols below them.

Row 1: CM, Cx, Cm, Cø, Co, GM, Gx, Gm, Gø, Go

Row 2: DM, Dx, Dm, Dø, Do, AM, Ax, Am, Aø, Ao

Row 3: EM, Ex, Em, Eø, Eo, BM, Bx, Bm, Bø, Bo

Row 4: F#M, F#x, F#m, F#ø, F#o, DbM, Dbx, C#m, C#ø, C#o

Row 5: AbM, Abx, G#m, G#ø, G#o, EbM, Ebx, Ebm, D#ø, D#o

Row 6: BbM, Bbx, Bbm, A#ø, A#o, FM, Fx, Fm, Fø, Fo

DRILL: Practice Fig. 12 for automatic facility with the modal fragments
 Improvise on various charts integrating the modal fragments with
 the (A) and (B) Forms and the fourth structures.

Figure 13 illustrates the use of the modal fragments in the contemporary style.

Fig. 13.

The figure consists of three staves of musical notation, each representing a different modal fragment. The notation is in 3/4 time and uses a grand staff (treble and bass clefs).

- Staff 1:** Shows three measures. The first measure is labeled 'I' and features a half note in the treble and a half note in the bass. The second measure is labeled 'I' and features a half note in the treble and a half note in the bass. The third measure is labeled 'VI' and features a half note in the treble and a half note in the bass.
- Staff 2:** Shows three measures. The first measure is labeled 'VI' and features a half note in the treble and a half note in the bass. The second measure is labeled 'III' and features a half note in the treble and a half note in the bass, with an 'L.H.' marking. The third measure is labeled 'VI' and features a half note in the treble and a half note in the bass.
- Staff 3:** Shows three measures. The first measure is labeled 'II' and features a half note in the treble and a half note in the bass. The second measure is labeled 'Vm' and features a half note in the treble and a half note in the bass. The third measure is labeled 'Vm' and features a half note in the treble and a half note in the bass.

Vm_2 Vm_2 $IIIx \text{ ©}$

$IIIx \text{ ©}$ $IIIx \text{ ©}$ $IIIx \text{ ©}$ Permutation VI

VI_2 IVm IVm $bVIIx$

Permutation $bVIIx \text{ ©}$ VI VI

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John Mehegan, jazz pianist, teacher and critic, was born in Hartford, Connecticut, and first played the piano at the age of five. His distinguished career as a jazz educator began in 1945, when he became Teddy Wilson’s assistant at the Metropolitan Music School in New York. The following year, he was appointed head of the school’s jazz department. In 1947, Mr. Mehegan was named jazz instructor at the Juilliard School of Music. He taught privately for over 25 years. He also taught at the Yale School of Music.

Mr. Mehegan’s unmatched contribution to the literature of jazz includes not only his major series on jazz improvisation, but a unique series of jazz instruction books for elementary and secondary school students, entitled *The Jazz Pianist*. From 1957 to 1960, he was jazz critic for *The New York Herald Tribune*. He was a contributor to such magazines as *Downbeat*, *Metronome*, and *The Saturday Review*, and a reviewer for *Jazz* magazine.